

FEBRUARY

APOLLO

1951



the Magazine of the Arts for

Connoisseurs and Collectors

LONDON

NEW YORK



"Still-Life with Bread"

Chardin or an imitator of Chardin?

THREE SHILLINGS AND SIXPENCE

75 CENTS

APOLLO



LENGTH OF SHELF 6' 1"
TOTAL HEIGHT 4' 11½"



OPENING WIDTH 3' 9½"
OPENING HEIGHT 3' 6½"

*A simple early 18th Century Mantelpiece of Statuary and
Devonshire Marbles, in perfect condition from an old
London Mansion.*

We have been established for over half a century and during this period we have acquired a vast collection of Antique Works of Art. Amongst our stock we have a fine selection of old English furniture and specialize in period Mantelpieces and Panelled Rooms. Our collection of decorative iron work and garden ornaments is widely known.



T. CROWTHER & SON

(T. CROWTHER & SON LTD.)

282 NORTH END ROAD, FULHAM, LONDON, S.W.6

Telephone : FULham 1375-7

Cable Address : ANTIQUITY, LONDON

Please Note: We close on Saturdays at 1 p.m.

APOLLO

APOLLO

THE MAGAZINE OF THE ARTS FOR CONNOISSEURS AND COLLECTORS

Editor: WM. JENNINGS, MUNDESEY-ON-SEA, NORWICH, NORFOLK.

Tel.: 72 MUNDESEY

H. W. FINNEGAN JENNINGS, D.F.C., Publisher

Advertising, Publishing and Accounts Offices: 10 VIGO ST., REGENT ST., LONDON, W.1. Tel.: MAYFAIR 3021

Price: 3s. 6d. U.S.A. 75 cents.

Subscription Rates: 42s. per annum; U.S.A. 86

CONTENTS

Articles appearing in APOLLO Magazine are the copyright of Apollo Magazine Ltd. Reproduction in whole or in part without previous consent is forbidden.

Vol. LIII. No. 312

February, 1951

	PAGE
Current Shows and Comments. By PERSPEX	31
Shafts from Apollo's Bow	33
Some Silver and Gold Work recently acquired by the Royal Scottish Museum—Part I. By IAN FINLAY	34
The Age of Elegance. By MARTIN A. BUCKMASTER	38
Fashions in Antiques. By M.A.Q.	42
Dr. Syntax on Porcelain. By STANLEY W. FISHER	43
Portrait Prints of Cattle and Sheep. By HUGH MCCAUSLAND	46
Firearms Collection of the Armeria Reale at Turin—Part I. By J. F. HAYWARD	50
Subject Pictures of Yesterday and Today	54
Collectors' Problems	56
Sale Room Notes and Prices. By BRICOLEUR	57

DUIITS LTD

SELECT EXAMPLES OF THE 17TH CENTURY
DUTCH SCHOOL OF PAINTING

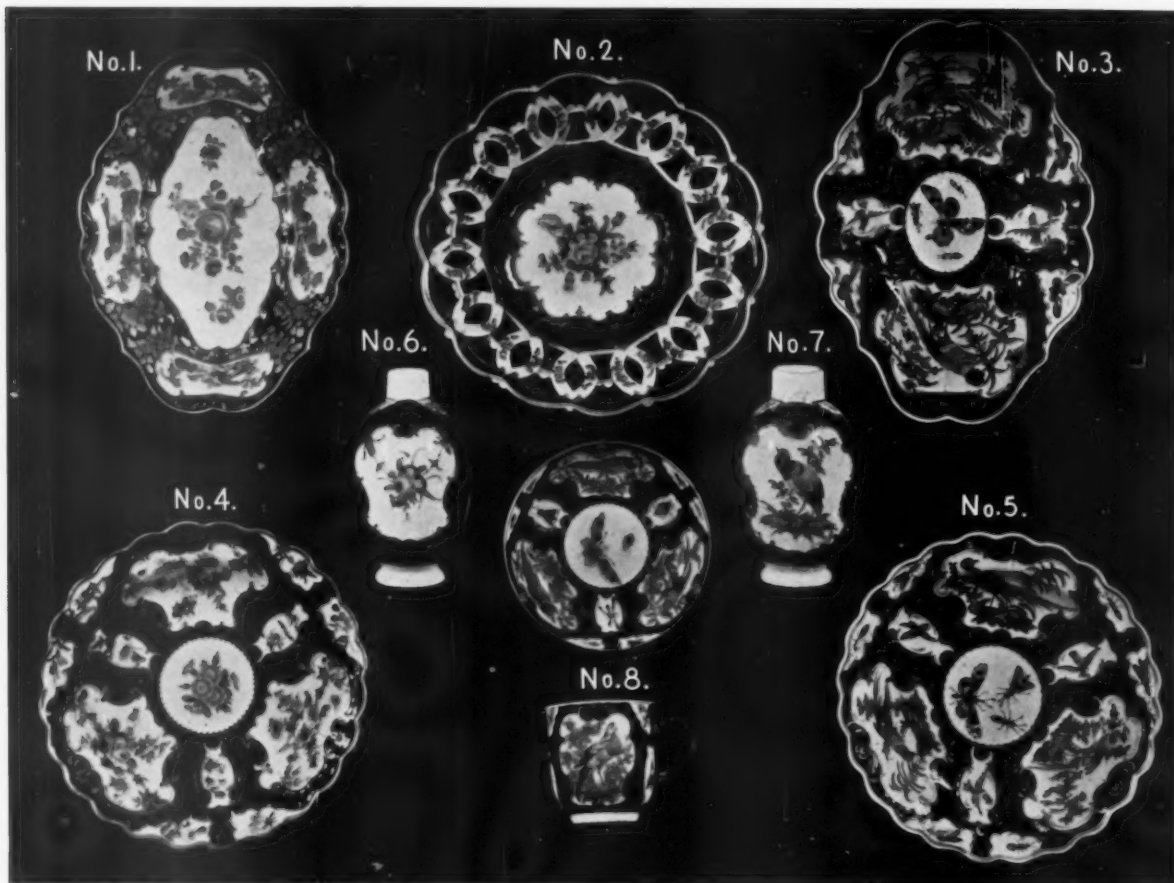
Rembrandt, Metsu, Terborgh, Jacob Ruysdael

Sal. Ruysdael, Van Goyen, Van de Cappelle

Van de Velde, etc.

6 DUKE STREET, ST. JAMES'S, LONDON, S.W.1

Telephone: Whitehall 7440



A FEW EXAMPLES OF OLD WORCESTER OF THE DR. WALL PERIOD, SELECTED FROM A COLLECTION WE HAVE IN STOCK

Every piece is in FLAWLESS STATE and of the period c. 1765

No. 1. One of a pair of Oval Dishes 9½ ins. x 6½ ins., and a pair of Plates en suite. 9 ins. diam. Painted by John Giles, and each piece Square marked.
No. 2. One of a pair of Circular shaped Pierced Baskets, 9 ins. diam. Square marked. No. 3. One of a pair of Oval Dishes. 10½ ins. x 7½ ins.
Scale blue ground. Square marked. No. 4. One of a pair of Plates. 7½ ins. diam. Square marked. No. 5. One of a pair of Plates. 7½
ins. diam. Square marked. No. 6. A Teapoy. Open Crescent marked. No. 7. A Teapoy. Script W marked. No. 8. One of a pair of Coffee
Cups and Saucers. Square marked.

We are always anxious to purchase similar examples, or preferably a collection

LORIES LTD.

Established 1912



89b WIGMORE STREET, LONDON, W.1

Cables: Lories, London

Telephone: WELbeck 7077

Telegrams: Antiquists, Wesdo, London

ROBINSON & FOSTER, LTD.

Fine Art Auctioneers

Incorporating Robinson, Fisher and Harding, 1830 and Messrs. Foster, 1810
(Late of Willis's Rooms, King Street, St. James's, S.W.1)

Queensberry Hall, 47-49 Harrington Rd., S. Kensington, S.W.7

Telephone: KENSington 8689

Weekly Sales of Furniture, Pictures, Engravings, Silver, and Works of Art generally

CURRENT SHOWS AND COMMENTS BY PERSPEX

YOUTH MUST BE SERVED



JEDBURGH. By THOMAS GIRTIN.

From the 78th Annual Exhibition of Water-colour Drawings at Agnew's Galleries. PERSPEX's choice for the Picture of the Month.

THE most challenging and in many ways exciting exhibition of the month is the important *L'Ecole de Paris, 1900-1950*, exhibition at the Royal Academy, and not the least interesting thing about it is the circumstances and avowed reason which has brought it into being and set it in that environment. For the first words of the Foreword to the Catalogue, over the signature of Sir Gerald Kelly, P.R.A., are:

"I wanted this exhibition so that our students might see for themselves very choice examples of what has been painted and is being painted in France by *L'Ecole de Paris*. The Council of the Royal Academy welcomed my suggestion. . . ."

A footnote emphasises that Sir Gerald had in mind "students of all the Art Schools in England." Does this betoken a change of policy at the R.A. with the change of President? For one imagines that Sir Alfred Munnings would only have had some of these pictures carried in as inspiration to the Academy students over his dead body. And will the Hanging Committee of the Summer Exhibition encourage those who "profit" by these examples set before them and submit as "*Femme Assise*" a melange of, say, Braque and Kandinsky? Happily the English—to say nothing of the Irish P.R.A.—have no nonsense with logic; so the Academy may well accept the theory that salvation lies in welcoming the magic horse of modernism without for a moment intending to open the gates of the citadel to it.

Actually the Exhibition itself proved surprisingly tame. The early experiments such as the pure Cubism of Leger or Braque, or the Simultanist "*Woman Sewing*" by Leger again, look wonderfully period and old-fashioned. There is a good deal of abstract work towards the end rooms, all much of a muchness and altogether too easy, and which in ten years' time I confidently predict will look as old-fashioned as peg-top trousers. There is much bright simplified form in landscape such as we now are entirely familiar with. But there is little of the silly-silly showing neither rhythm nor reason which so many scholars of this particular *Ecole* (and some

masters thereof) affect. We would have welcomed some of the earlier worth-while phases of Picasso if only to remind us after the recent exhibition that he was a considerable artist before the nonsense talked about him by people who ought to know better turned his head. However, he is in a political huff because Britain copied the repressive doctrine of his Communist mentors and refused to allow his friends free speech; so he refused to play. Unfortunately his compatriot Joan Miro had no such inhibition and his large "*Bull Fight*" and "*Femme Etoilée*" are in the vein of complete nonsense which demands neither inspiration nor technical ability and has precisely nothing to do with art.

On the other hand, much of this work chosen would have passed unremarked in any fairly lively contemporary show, say of the R.B.A. It was noticeable that when *The Times* reproduced four illustrations from the exhibition, three of them, anyway, were of the mildest possible tendency: a carefully composed Vuillard interior "*Portrait of Mdm. Bénard*," Albert Marquet's lovely luminous "*Docks at Le Havre*," and Segonzac's "*St. Tropez*." The fourth was a small-scale reproduction of Henri Rousseau's "*Hungry Lion springing on an Antelope*" which is in fact an enormous canvas with his decorative qualities fully manifested. The picture belongs to the period when he had ceased to be a "Sunday painter," and was carefully cultivating the expression of the highly individual inward vision which gives his painting significance.

I cannot help feeling that the very worst thing which can happen from this deliberate putting before students of examples of anarchy is that they should set out to imitate them. It is fatally easy; for whereas it would take a lifetime and genius to become a Holbein as demonstrated on one side of Burlington House, three concentrated Sunday mornings and a box of poster paints would be ample to make a minor Miro. One's fear is that our hypothetical student might choose that somewhat easier path, especially if he is encouraged thereto by the patronage of dealers, critics and patrons who are chiefly concerned with the latest thing and not at all with

the eternal thing. Only one picture is actually called "The Racket," but probably the term has no overtones in the original French.

I found the last picture in the show, "Le Rocher" by Pierre Tal Coat, as insipid as I usually find the work of this now boosted artist. The usual five lines and a slight stain of colour is nothing to do with a rock. One critic wisely said that it looked like a tiny segment of a Cézanne water-colour magnified to a square yard. This is carrying the present passion for abstraction almost to its final absurdity. But we have been there before; for did not the Russian leader of "Suprematism," Malevitch, once exhibit a completely blank canvas with the expressive title "Blanc sur Blanc"?

Is it significant that the last picture in the exhibition should be this pale insignificant thing? One can only hope that our art students will regard it only as a warning.

Meantime the art students themselves are again given the encouragement of the R.B.A. to stage a show of their works from all the art schools, selecting the pictures to be shown themselves, choosing the judges, and eventually conducting the whole arrangement of the exhibition. It is thus in no sense an exhibition of class work such as almost every art school holds annually, but a show of finished pictures by artists who are still in training. Naturally it shows the enormous influence of this *Ecole de Paris* which dominates the revolutionary art life of Europe and America. There is—I would say, happily—very little purely abstract work. There is no violent cult of the ugly-ugly, but a good deal of solid craftsmanship working in the new idioms. That is probably what we need in our art students. If one dare compare the achievements of the schools as distinct from the individuals I felt that the R.C.A. came out extremely well. In so large an exhibition, and one where the achievement in the very nature of the case cannot be superlative, it were invidious to single out individual works, but I was impressed by "The Sunflower Pickers" by Richard Platt, and by a strong Portrait Study by Elvet Wilson Thomas. In quieter vein Peter Kinley's "Nice," where the abstract rhythm of the landscape had been deliberately emphasised, showed a wise understanding of the principles which underlie much modern painting.

On the whole a heartening show, full of vigour and—except in some instances—with a healthy respect for the craftsmanship of painting. That surely is the important thing for art students; while the paramount danger of the whole modernist movement is that it suggests that an artist can depend entirely upon his individual inspiration and need not be a craftsman at all. The drawings and water-colours were on a strangely low level compared to the oils; which is a little alarming since it is obviously so much easier to get away with superficial and specious work in oils. Let us again hope, therefore, that when our Young Contemporaries visit Burlington House they will turn to see the Holbeins as well as right towards the Parisians.

One hopes, too, that they have profited by the opportunity of the exhibition of French Nineteenth Century Paintings from the Burrell Collection which have been showing at the New Burlington Galleries under Arts Council auspices and which have still to visit other centres. Here is the link between the solid European tradition and the Impressionists, and the pointer to the Post-Impressionists. Indeed, one of the most important pictures here is the famous Cézanne, "Zola's House at Medan," which so completely exemplified Cézanne's theories. Almost every picture in this show is a splendid example of a master's manner. Many of them, such as the Degas "The Dancing Class: 'Adage'," are so familiar as to be almost legendary. One can trace the rise of Impressionism, for here is the exquisite open-air painting of Boudin and early Corot. One can see rare and uncharacteristic works such as Courbet's "La Dame au Parasol," so brilliantly and strongly and yet lightly painted; and equally there are such things as the Fantin Latour flower pieces, the Monticelli's, the Sisley landscape "The Steeple at Noisy-le-Roi," or Daumier's "The Bathe," which might stand as key works to the styles of these masters.

This XIXth century school of Paris, brilliantly experimental as it was, was yet closely concerned with nature as the source and exacting craftsmanship as the means; and the artist walked humbly before these gods. The artist is less self-conscious at least in his work; he does not intrude.

In that spirit of becoming humility before nature and of consecration of the medium may well lie the charm of the early English water-colour. Agnews have their 78th annual Exhibition of these, and despite the difficulty which confronts any dealer these days of obtaining first-class examples by the foremost men they have some magnificent works. Girtin's "Jedburgh" is outstanding, a typical Girtin composition with the line leading the eye back into the distance as it sweeps from side to side of the long horizontal. I noticed, too, a lovely J. R. Cozens, "Monte Circeo," and a very

characteristic Alexander Cozens, "A Mountain Pass." If there were too many Lears (for he tends to show as superficial on repetition, refreshing though the first glance is), there were Turner and Cox, Crome and Peter de Wint in rich array, and for those whose purses will not run to such flights, a series of tiny Linnell's—a sketch book, probably—of real charm, and two or three White Abbott landscapes with the queer decorative two-dimensional charm akin to that of his friend and mentor Towne.

Among these straightforward English water-colours one first-rate Cézanne of "Mont Sainte-Victoire" in his most dashing manner comes as a surprise. The water-colour medium does not lend itself, as oil does, to tricks of stylisation, and Cézanne was a pioneer in showing that it could be used in this kind of shorthand of form with such brilliant effect.

One other exhibition of Old Masters to which our hypothetical student might wisely go to remind himself that painting is technique as well as expression of the ego is that of the XVIIIth century Venetian Masters. It will necessitate a journey to the Whitechapel Art Gallery, but we will hope that everybody with an interest in art has long since found the way thither. The Gallery is celebrating its 50th birthday this year, and this fine loan exhibition is an initial effort in that jubilation.

We happen to be especially rich in this country in XVIIIth century Venetian work, for our bright young men of that date collected Canalettos, and to a lesser extent Guardi's, Marieschis, etc., as souvenirs of the Grand Tour. Also, that able dealer, Joseph Smith, was at the fountain head, enlivening his consulate job with a profitable sideline in the very best of these works, many of which came eventually into the Royal Collection.

But XVIIIth century Venice did not only spell Canaletto and views of the Grand Canal. There were portraits, and decorations, and—as Whitechapel demonstrates brilliantly—the drawings for them. Longhi and Piazzetta and Tiepolo, and, not least, drawings by Canaletto himself: these are things not to be missed. It is all extremely able, professional, work. The Sunday painter would have had no place among the *cognoscenti* of the XVIIIth century, who were less easily taken in than their fellows of the XXth. So let us strongly recommend our artists and students to visit this exhibition to study sheer style in the pursuance of their art, while the rest of us go there in escapist mood to forget our anxious world in this gracious one of Goldoni's comedies and the afterglow of the art of Italy.

Speaking of escapism, one may well turn to the Lefevre, where Alexander Calder is showing "Mobiles." If you do not know what a mobile is, no weak words of mine could convey it. It is a contraption made of pieces of metal or wood delicately balanced on wires. A slight puff of air sets it all moving in a kind of mechanical dance, weaving patterns in the air as the discs move in and out or up and down. They are hypnotically diverting; and one marvels that anything so utterly and divinely non-utilitarian can still exist, let alone be invented, in the modern world. One is enchanted, or outraged: I was both.

Over at Leger's Galleries a contemporary water-colourist essays something different in this exacting medium: Alicia Boyle shows water-colours chiefly of Connemara in a manner slightly reminiscent of Van Gogh, although I am sure Miss Boyle has found her own way to it and is not consciously copying anybody. At times her work lacks emphasis and cohesion, figures, boulders, bushes and boats merging in a linear pattern which tends to be too all-overish. But at her best she will use perhaps the form of a stranded boat to give a vortex to the picture. Remembering her earlier show I am not sure that water-colour is really her medium or landscape her real concern; but I find her an interesting artist with a poetic mind.

An interesting contrast is given by Randolph Schwabe's work of which a memorial exhibition of drawings and water-colours is at the newly opened Arts Council Gallery in St. James's Square. Schwabe is solid prose in unerring technique. He has no tricks and he may seem uninspired in contrast to the hit-or-miss of our contemporaries, young or old, but many of these would do well to acquire that magnificent command of technique which was his.

One has a little of the same feeling before the work of Sylvia Gosse who has a Retrospective Exhibition at the Redfern Galleries. Sickert and silver light, they have a compelling charm; and her versatility enables her to paint a dozen varieties of subject in an effortless manner entirely her own. Their Englishness makes them almost too tidy, and since tidiness in art is out of fashion we are in danger here as at the Schwabe exhibition of thinking them too polite and missing the scholarship and underlying culture which makes them so. Sylvia Gosse's pictures are frankly to be enjoyed: they belong to a world of comfortable settled values.

They stand at the opposite extreme from the nightmare visions

SPAIN. By SYLVIA GOSSE. *At the Redfern.*

of Vera Cunningham in the next room. "Dark unease," says the catalogue. This is that *angst* which looms so large in our tortured and torturing philosophy. Whether the subject be one of the strangely amorphous figures or a landscape it is a thing of darkness as surely as Sylvia Gosse's are things of light. It is the triumph of Vera Cunningham that she has invented a highly individual technical method of repetitive line and sombre lightless colour to express this art of the abyss.

The other exhibition at the Redfern is of yet another Australian artist who has gone to the eroded horror of Central Australia for landscapes which are akin to those of Russell Drysdale recently exhibited at the Leicester. Sidney Nolan shows a world of even less charm. If the Australian authorities wish their schemes for attracting emigrants to succeed they had better restrain these artists, for this sand-coloured wilderness appals the imagination. One *soignée* lady in the gallery, it is true, was so moved by the sense of the great open spaces as to beg me did I not love it; but I suspect this was the reaction from life in a Mayfair Mews flatlet.

The Australian scene figures from a different and intensely interesting angle in an exhibition which is showing in February at Foyle's Art Gallery. It is of pictures by absolutely untrained Bushmen children in the Aboriginal Settlement at Carrolup in Western Australia. This place is back of beyond up country from Perth and the children there are under the care of a Mr. and Mrs. White. To occupy their leisure they were given coloured chalks and paper largely as a means of breaking through their shyness. Neither of the Whites are able to draw, so they were left quite literally untaught. The remarkable result is shown in this exhibition. Let it be realised that here is none of the Children's Art à la Cizek of our educational theorists; but an amazing naturalism, with hunters and animals moving convincingly through a landscape of interwoven hillocks and rivers in perfect perspective. The smaller children are making abstract colour patterns of brilliance and beauty. It is, perhaps, to do with anthropology and education and psychology rather than fundamentally with art, as all children's artwork is; but in a world which is so concerned that the art student should be shown the very latest product of an ultra-sophisticated decadent society there may be something to be said for looking at the world through the eyes of the untrained children of the most primitive people in the world.

SHAFTS FROM APOLLO'S BOW

Painting and Poppycock

AT the opening of the altogether delightful exhibition of Eighteenth Century Venetian Painting, with which the Whitechapel Art Gallery has initiated its Jubilee year, Sir Gerald Kelly put forward the revolutionary doctrine that the main function of paintings was to be looked at and enjoyed rather than to be talked or written about.

"The function of the arts," he said, "is to provide entertainment. I am bored with all this morality and uplift and education, and above all I loathe instruction."

He proceeded in this vein to stigmatise what he called "processing" through the B.B.C., *The Listener*, and the high-class weeklies as "the veriest poppycock."

Myself a dyed-in-the-wool writer and lecturer upon art, I can hardly be expected to agree with the P.R.A., and, truth to tell, I imagine that he hardly agrees with himself. Long experience does not lead one to anticipate protest from any artist to any critic who will educate, instruct, or even uplift the public to look at his work. Or even *not* to look at it; since Oscar Wilde's *mot* that infamy is better than no fame applies equally in art as in life. The Royal Academy itself positively thrives on abuse, for which silence would be an unexciting exchange.

In spite of this personal and professional predilection I sympathise with Sir Gerald's point of view. Faced by the spate of words of contemporary art criticism one feels that never was so much said by so many of such futility. But the halcyon days when a picture could be simply looked at, enjoyed (or not enjoyed), and understood by the merest tyro—unless its subject provided social speculation as the year's problem picture—these days are past beyond even Sir Gerald's recall. The whole idea of enjoyment is suspect. *Angst*, the concentrated spiritual misery of our miserable world, is the accepted subject for art among the intellectuals. Sir Gerald only needs to watch the critics at a Press View to realise that enjoyment is the last emotion to be expected from a picture. With furrowed brows and intent looks they move from work to tortured work squeezing out the last drop of anguish from the deep mystery of the Changing Jug and the metamorphosis of the forms of familiar objects. These things are not to be undertaken in any light spirit. Easy enough, maybe, to enjoy the charm of XVIIIth Century Venice as a Canaletto or a Guardi depicts it in the pleasant Exhibition which he was engaged in opening—and, incidentally difficult enough for even the most wordy critic to indulge in much exegesis of such art.

So heigho! to Burlington House and that exhibition of the School of Paris full of the most satisfactory *angst*, which Sir Gerald himself has sponsored. That is where the "processing" comes in. When a Max Ernst confronts us with those oh so "Foolish Virgins," or Miro shows us "Women surrounded by the Wings of a Bird" in which there is neither women nor wings, then the wonderful words well up in strong gushes. The less recognisable the affair the greater the chance for uplift, education and Sir Gerald's *bête noire*, instruction. Finally we reach the apotheosis of the modern method in that latest darling of the highbrows, M. Tal Coat, whose formless and almost colourless forms are a perfect *tabula rasa* for critical comment. Obviously you don't *enjoy* a few smeary grey lines and a smudge of faint colour—at least not until you have been duly "processed" by rarer spirits who are initiates into the mystery.

As first aid in this direction I pass on a sentence or two from a recent eulogy of this artist and his work:

"His mood is serene, mystical, lyrical and convinced. . . . On the walls of the studio are at first sight white canvases touched with patches of intense clear colours, by sweeps of line, and by delicate masses which seem inspired by the sight of pine needles, blades of grass and leaves. . . ."

"Has this painter an intimate sense of the four elements of which we form a part? Certainly though he seems as light as air he can reach depths, though he burns with a moving flame he is massive. Artists may have to express themselves at a compensating point of proportion to the material desires of the mass of their contemporaries. Who knows?"

Who, indeed? But let us not pause to answer such profound queries.

"With him we lose our wounded selves in a blessed union with what is both within and without us: we are carried into impersonal elements yet are attached by most touching details through the sympathy of the artist."

Although there is a solid column of this, I will forbear. But really, Sir Gerald, you couldn't call this "poppycock," could you?

Some Silver and Gold
Work recently acquired
by the Royal Scottish
Museum—Part I

BY IAN FINLAY



Fig. I. The Drane Mazer. English, second quarter XVIth century.

WHEN a famous piece comes under the hammer now, museums are rarely among the serious bidders. For their famous pieces they depend more and more on private generosity. Spartan fare, however, has had its compensations. It has caused much

hard thinking and much putting of the house in order, and there are few will not admit a more youthful and attractive appearance has been the result. Loan exhibitions have done much to satisfy the craving for feasts of good, new things—and done it in a way most profitable to all—while the attempt to tell what they have to tell with the fewest possible exhibits placed in the best possible settings has brought museums closer to their public. This policy is reflected in the additions made by the Royal Scottish Museum to its collection of silver during recent years. Its aim has been to fill in the picture of the craft's development rather than to seek for outstanding pieces, and the picture therefore can be judged best as a whole. The completion of it has been brought nearer by a number of generous loans. In these articles, however, I will describe only what has been added to the permanent collection, either by gift, bequest or purchase.

In point of age, spoons comprise most of the earlier items, and here the rule of illustrating types instead of going after costly rarities has been rigidly adhered to, so that perhaps the only really notable spoon in the list is a fine acorn-knop of 1390-1420. The series that follows might be said to show adequately rather than brilliantly the development of the spoon in England down to the early XIXth century.

Few notable pieces of the XVIth century have been added. One of them, the Watson Mazer, I have described (APOLLO, November, 1948), and I will not return to it; but the group of English mazers is represented by the small example formerly in the Robert Drane and Randolph Hearst collections,



Fig. II. Jug of Rhenish Stoneware. Mounted in silver-gilt. London, 1581. Maker: Richard Brooke.



Fig. III. Ostrich-egg Cup. English (Provincial), c. 1670.

Fig. IV.
Pair of Silver
Toilet Boxes.
English.
Temp. : Charles II.



No. 41 in the list of mazers described by Sir Charles Jackson in his *History of English Plate* (Fig. I). This is a dainty little bowl, two inches deep and not quite six inches in diameter. There is a deep, undecorated rim of silver-gilt, compared by Jackson with the rim of the standing mazer at All Souls' College, Oxford. The print is the most interesting feature. Its centre-piece is a medallion portraying Guy of Warwick killing a dragon, and this is framed in a moulded boss with rayed and scalloped edge. Jackson illustrates the print, and I have not reproduced it here. The mazer dates from early in the second quarter of the century, but carries no marks.

An unusually fine tiger-ware jug came to the Museum in 1943 with the large and generous bequest of the late W. Cathcart White (Fig. II). This jug has a depressed globular body of Rhenish stoneware, darkly mottled. The silver-gilt mounts carry the London hall-marks for 1581, and are by Richard Brooke. They are decorated with an arrangement of cartouches, strapwork and bunches of fruit, vigorously executed in the most spirited Elizabethan style. The lid is surmounted by a lion sejant, and there is a double-acorn thumbpiece. This is probably the jug

referred to by Jackson on page 104 of *English Goldsmiths and Their Marks*, No. 30 in the catalogue of the Burlington Fine Art Club Exhibition of 1901. It was formerly in the R. R. Whitehead collection. The other XVIth century piece of importance is a beautiful chalice, with paten, by William Dyxson. It has a conical bowl with applied moulding under the lip, and a spool-shaped stem with a fillet. The interiors of both vessels are gilt. Both bear the London hall-marks for 1570.

The earliest piece belonging to the following century also came with the Cathcart White bequest. It is a pretty little hanap with ogival bowl of pineapple design, with a gadrooned foot. Its maker is Andreas Michel, of Nuremberg (Meister : 1615), whose output of such cups seems to have been considerable. In marked contrast, there is a stolid and massive London standing-cup of 1656 from the Breadalbane collection. It has a heavy, cylindrical bowl, a baluster stem and a domed foot. The bowl is engraved *Ex dono Thoma Barber Generof*, and the maker's mark is DW with mullet below and five pellets in a heart-shaped shield. More elegant is a very large ostrich-egg cup of English provincial make, about 1670 (Fig. III).



Fig. V.
Tankard with
"Chinoiserie"
decoration.
London, 1683.

Fig. VI.
Silver Tankard.
Newcastle, c. 1695.
Maker : Eli Bilton.

Fig. VII.
Two wine cups. English,
Commonwealth period.
Two-handled cup. Newcastle,
c. 1695. Maker : Wm. Robinson.



The silver mounts are rendered effective by their sheer simplicity : a plain everted rim with roped lower border, hinged straps with decorative edges, and a plain, conical stem with moulded foot. The stamp of the maker, unidentified, is a mullet within a heart. Best of a group of coconut cups is a Hull piece of about the same date, from the Cathcart White collection. It is elaborately chased and engraved, and the nut is held by four scalloped straps. The foot is richly decorated in *repoussé* with tulips and roses, rather crudely yet effectively executed, and the rim bears the initials IB. Hull town-marks vary somewhat, and in this case the town arms of three ducal coronets have been stamped on either side of the mark of Edward Mangy, the maker. There is no date letter.

The collection has become perhaps disproportionately representative of the period from the later years of the Commonwealth to the end of the century. Silver of this time, however, sensitive as it is to social changes, full of variety and admirably suited to illustrate the methods of the craftsmen, lends itself especially well to the purpose of a museum.

More extravagant in style than most of their companion pieces is a particularly interesting pair of toilet boxes (Fig. IV). They are circular, about five and a half inches in diameter, with reeded lip and foot. Around the sides of both is a running design with typical Restoration cupids among acanthus sprays, the work being full of invention and vigorously executed. Between them, the boxes illustrate the legend of the Kalydonian Boar. The

lid of one has a representation of Meleager receiving a great arrow from the hand of Atalanta, the huntress of Arcadia ; while on the lid of the other Meleager is shown with his foot on the carcass of the boar, offering the head to Atalanta on the pretext that her arrow had been the first to wound the animal. A castle and trees appear in the background, beautifully indicated in very low relief. Neither box has any mark. One of them, however, provides an interesting example of how old plate was ruthlessly reconstituted in past times, as it carries the remains of a Tudor leopard's head mark.

There is a group of four tankards of this period, of fine quality. Two of them, London pieces of 1681, are part of the Cathcart White bequest. The smaller is perfectly plain, save for the moulded foot and scroll thumb-piece. It has the maker's mark TS. The other similar but larger, has the mark TS in monogram, crowned. A third example is outstanding of its kind, and is the finest piece of *chinoiserie* engraving on silver in the Museum collection (Fig. V). Lightly and delicately traced, the design shows phoenixes or cranes strutting among exotic plants on which parroquets perch, and there is a curious, cornucopia-like contrivance into which frog and dragon-monsters spout further supplies, all very similar to the pattern on the piece illustrated by Jackson as Figure 993 in the *History*. A double dolphin thumb-piece carries on the exotic conceit, and the handle is noble and generous in proportion. This is a London tankard of 1683. Its author, whose mark is TA in monogram, is

apparently the same man who made the "Stockton" cup of the Innholders' Company, as quoted by Jackson. Yet perhaps the most attractive of the group of tankards is one made by Eli Bilton, of Newcastle, about 1695 (Fig. VI). It has a heavily gadrooned lower border and a massively moulded foot, while the lid carries a concentric, gadrooned design like a whirling sun. The handle is boldly conceived, and its curves carried out with fine assurance and spirit, the broad breast of it enhanced by cut-card work.



Fig. VIII. Small covered bowl,
c. 1680. Maker : R. Leake.

No XVIIth century English silver is more delightful than the simpler cups and porringers of the third and fourth quarters, those unassuming domestic pieces perhaps little prized at the time and since lost or melted down in large numbers. Among the less-common types in this group are the tiny wine-cups with everted cylindrical bowls and trumpet stems spreading to a wide and satisfactory foot. The Museum collection acquired two of these just before the war (Fig. VII). Both probably date from the Commonwealth period, although neither is hall-marked. One is decorated with a pattern of linked cartouches, the other with a pretty, semi-floral calyx to the bowl, punched and chased. In each case the stem has the characteristic circle of punched granulations marking it off from the foot. FG is the maker's stamp of one, and of the other ET with a crescent below.

A considerable series of the two-handled cups and porringers of the period has been brought together. There is, for example, a deep cup with concave foot and S-shaped handles made by Joshua Geldart, of York, in 1653, decorated with chased circular bands. There are also a charming, embossed miniature porringer hall-marked London, 1664, and a later piece by William Robinson, of Newcastle, dating from about 1695, engraved with some simple, pleasing *chinoiserie* representing a bird and some leafy twigs (Fig. VII). The most unusual and distinguished piece in this group is a little bowl of flattened form with plain, concave foot and scroll handles (Fig. VIII). It has a shallow cover with a knobbed finial. Both bowl and cover are engraved with initials and a coronet. Four inches in diameter, this delicate piece was made in London by R. Leake about 1680.

The few pre-XVIIth century Scottish domestic pieces acquired in recent years all came with the Cathcart White collection. They include a fine quaich, a sugar-caster and a "thistle" cup. The quaich is a large one, almost ten inches in diameter across the lugs. It is decorated with engraved lines representing the older, wood-stave construction of the quaich, and below the rim are double roses and tulips in panels alternating with plain, reserved panels. There are chevrons around the lower part of the bowl. Whether the tulips are in any way symbolic of the House of Orange, as is sometimes claimed for this *motif*, seems doubtful in this case as the quaich was made in Edinburgh in 1685. The maker is James Penman and the assay-master John Borthwick. It was shown in the exhibition of Scottish art at Burlington House in 1939. The caster pairs well with the one lent by the Lady Vivien Younger, and is indeed four years older—1690. It, too, comes from the hand of James Penman, and was shown at Burlington House. It has a cylindrical body with moulded, spreading foot, and the initials MS appear with the date 1691 in a mantling. The cover, fixed with bayonet-catches, is finely pierced, and is surmounted by cut-card work and a finial. The "thistle" cup, a good example of its type, has a ribbed handle and an unusually pleasing calyx. It is hall-marked Edinburgh, 1696, and is the work of Alexander Forbes. All these pieces appeared in the Museum's special exhibition of Scottish silver in 1948.

A second article deals with acquisitions dating from about 1700. They include some important pieces of English silver, among them a fine monteith bowl; also the group of XVIIIth century French gold snuff-boxes; the most notable item in the Cathcart White bequest.

COVER PLATE

The Problem of the "Chardin Still Life"

THE concern of interested readers of APOLLO in the famous Still Life in the National Gallery has prompted us to reproduce it and to pose again the problem of its authorship. Since Lord Savile gave it to the Gallery in 1888 until quite recently the picture has been accepted not only as authentic Chardin, but as one of the most thrilling of his Still Life. Sir Charles Holmes when he was Director of the Gallery praised it as worthy of Velazquez. Professor Constable, no mean authority, called it "one of Chardin's most delightful works." It has been accepted in every reliable book on Chardin, and usually illustrated. Jean Guiffrey's *Catalogue Raisonné* of 1908; Herbert Furst's "Chardin" (1911); and, greatest of all, Georges Wildenstein's book of 1933, cast no doubt upon it, though all these authorities are clearly aware of the existence and dangers of Chardin imitators. The National Gallery Catalogue of 1946 (admittedly an uncorrected reprint of the 1929 Catalogue) gives it as Chardin. But that year the new French Catalogue prepared by Mr. Martin Davies gave it as by "An Imitator of Chardin," and in the volume of French School Plates published by the Gallery last year it was thus attributed. Sir Philip Hendy has on several occasions announced his agreement with this change of authorship, accepting the idea that it is a XIXth century picture. Sir Philip, in a recent letter to us on this subject, writes:

"I don't think there is any possibility of the picture being of the eighteenth century. Certainly it has neither Chardin's colour, nor his handling, nor his extraordinary command of form. Georges Wildenstein, who has written the only thorough monograph on Chardin, did not accept it as his work, and included it in his *Catalogue Raisonné* only among a mixed bag of things which he did not believe to be by Chardin and/or which he had not seen. When he was here this (last) spring I showed him the picture without a glass and he agreed with us about its probable date."

The opinion of M. Georges Wildenstein, one must agree, cannot lightly be set aside; but the mystery is not so easily solved. Is this a recent revaluation? Certainly in his famous Catalogue Wildenstein lists it firmly as the second of its particular class under the heading "Tableaux Connus" (No. 1058) and includes it in his illustrations (No. 132). We do not therefore understand Sir Philip's reference to "a mixed bag"; and surely Wildenstein would have seen this picture when he was writing his book since it was showing in the Gallery and every student and lover of Chardin knew it so well and praised it so highly.

Let it be remembered that this is a signed and dated work: "Chardin 1754." If, therefore, it is not by that artist it is either a pure forgery ("imitator" is a very mild word), or the signature has been added subsequently—a fact which, I judge, could be easily ascertained in the National Gallery laboratories. Indeed, the question which the pro-Chardinists are asking is: Is there any scientific, documentary, or factual evidence for the demoting of this famous picture? The *feeling* that the picture is not by Chardin is not really sufficient to justify the absolute statement that this is not the master's work, for it has to be balanced against the enthusiasm of the other authorities whom we have quoted, and that of yet others who even since the doubt has been raised still believe the Chardin authorship. If this picture has in it so little of Chardin's qualities—"neither his colour, nor his handling, nor his extraordinary sense of form"—why has it for so long been accepted without doubt and praised so highly? Why did Wildenstein, who throughout his Catalogue dismisses other attributed works with the words, "This is not by Chardin," show not a tremor of doubt when he wrote his book?

Three possibilities remain:

1. It is genuine Chardin, as has been hitherto enthusiastically believed by authorities and connoisseurs.
2. It is by a deliberate forger, a brilliant Van Meegeren of the early XIXth century (though by this time Chardin was held in no great repute until the De Concourts revived his cult in 1873).
3. It is a straightforward Still Life (perhaps inspired by Chardin) painted by some XIXth century artist like Bonvin, but unsigned, and the Chardin signature is a forgery and a later addition.

The National Gallery authorities owe it to us to examine this picture scientifically, and give us more definite reasons why the simple first of these possibilities is unacceptable.

THE AGE OF ELEGANCE

BY MARTIN A. BUCKMASTER



Fig. I. Walnut, with splat back veneered in honey coloured wood.



Fig. II. One of a set of six and two armchairs.

THERE can be no doubt that the last ten years of the XVIIth century and the first fifty years of the XVIIIth displayed a most refined taste in English architecture and the allied arts. When one talks of a Queen Anne house it calls up a residence typically English and charming, whether the stately winged mansion or the smaller example with its cornice and well-proportioned windows and doors, and finely carved architraves and fireplaces, not to mention the panelled walls and window seats. It has been stated these delightful houses are beautiful to look at but uncomfortable to live in. Efficient sanitation was unknown, and the servants' quarters were in the basements and the attics. Still, the furnishing of these houses was comfortable and in excellent taste. It could not be otherwise as the designer-craftsmen were accomplished artists and only produced the finest examples in furniture, not previously attained and never surpassed. The design of the chair such as that shown in Fig. I could not be bettered.

During the reign of William and Mary the Chinese taste was introduced into this country, chiefly in porcelain and hand-painted wall papers. With the exception of lacquer cabinets, furniture was very little affected by this vogue until Chippendale, some years later, introduced the Chinese design in chairs, settees and galleried tables. The early XVIIIth century furniture retained very little foreign influence, either Dutch, French or Chinese. It is the essentially English character that gives it such grace and charm, fitting so well as it does into the English home.

In that age of refinement domestic articles of all kinds

showed improved taste and craftsmanship. Gold, silver, brass, steel, ironwork and glass were beautifully designed and fashioned, but painting was showing a decline while sculpture, except on some of the fine churches, was rarely patronised. Woodcarving, however, reached its highest pitch as in the well-known examples by Grinling Gibbons in St. Paul's Cathedral, Hampton Court Palace, Petworth and Chatsworth.

In chair design and construction a complete change is noticed. The XVIIth century rectangular shapes and heavy construction were replaced by graceful curves, and twisted legs superseded by the cabriole variety, expressing a new feature in furniture design. In Fig. I this change is evident. A fine Queen Anne chair is surely the last word in chair design, both in dignity and simplicity. It is made of selected walnut and the splat back is veneered with fine figured wood of a honey colour. It is not possible to indicate the colour, or adequately to show the fine grain of the wood, in a black and white illustration. The cabriole legs terminate in plain spade feet.

The last two hundred years have given us nothing of equal beauty. It should not be forgotten that walnut is always more attractive when it is light in colour. A fine piece may easily be destroyed by using a dark stain or crude French polish.

In Fig. II we have an example of a single Queen Anne chair of the usual character. They were generally made in sets of six with two armchairs. This chair has a shell on the knees and claw and ball feet, a veneered splat back and a modern needlework seat.

THE AGE OF ELEGANCE



Fig. III. Designed for display of fine coverings.



Fig. IV (below). Gilded with gesso ornament.

Fig. V. Showing restrained seaweed marquetry.



The Queen Anne chair in Fig. III is of a simple type with a stuffed back and seat in modern needlework. These

this is a matter of taste.

It is curious to note that scarcely any names are

chairs were designed for comfort and for the display of fine coverings in cut velvets and needlework. The charming character of the curves in these chairs was not to continue for long; when mahogany became the vogue in the middle of the XVIIIth century, rectangular shapes reappeared under the master craftsman Thomas Chippendale. The plain splat back was now pierced with ribbon-work carving or other attractive patterns, veneering on chairs was disappearing, the rounded top was replaced by a horizontal wave shape, and ornamental carving increased, and so a certain dignified simplicity was lost in a tendency to over-elaboration. To many of us walnut is a more attractive wood than mahogany for furniture, but I am prepared to admit



Fig. VI. Marquetry of coarse variety. Dutch influence.

recorded of the excellent craftsmen of the early part of the century; the publication of books on cabinet making many years later first gave us the names of Chippendale, Hepplewhite and Sheraton. The first two worked mostly in mahogany, but Sheraton used satinwood extensively.

Doubtless we have gained much in sanitation, in electric contrivances, etc., but we have lost much in artistic achievement, and I wonder how our tubular furniture will look in another hundred years. It certainly will not have improved, or so appreciated in value as to demand such high prices in the auction rooms as does the XVIIIth century furniture today. This price trend shows clearly the continuing demand for well-designed furniture, and especially that of the periods which it enriched. Modern craftsmen, in their wisdom, copy the antiques and sell them as honest reproductions; new designs invested with the qualities of the XVIIIth century have yet to be brought into being.

The William and Mary settee, Fig. IV, in walnut with gilded gesso ornament is a most attractive piece. It has six legs, which with the arms are carved in low relief. The legs of a dwarfed cabriole style, suggesting and achieving

stability, are carved in volutes and leaf ornament and end in spade feet. Water gilding became the fashion for such pieces. The top is straight with the sharp angles eliminated, and the upholstered back has a satisfactory slope, adding much in comfort to the sitter.

From the settee we pass on to tallboys, bureaux, chests and cabinets. Marquetry was much employed in the early XVIIIth century; introduced originally by the Dutch, it was at times rather crude in design with large birds and flowers, but when it was more generally adopted by the English craftsmen, refinement in design and execution is noticeable in the chest on stand, Fig. V. Panels with smaller inlaid patterns extended over most articles of furniture of the period, but it never has had the same vogue with collectors as the plainer pieces. In the William and Mary chest we have a fine example of restrained seaweed marquetry which is far more delicate than that of fifty years later. This chest on its original stand is rare as many stands were attacked by worm and have disappeared. The top of the chest is cut from the roots or branches of the walnut tree and presents a most interesting pattern of the natural figured wood; the conventional leaf border inlay surrounding the top, sides and stretcher is of remarkable refinement, carried even to the back stretcher which can hardly be seen. The stand and five twisted legs are of good proportion and add much to the character of the piece, and the colour throughout is beautiful.

Fig. VI, a drop-front cabinet, shows a good deal of Dutch influence; the marquetry is of a coarser variety, and although suitable to the piece, to my mind is not as pleasing as that on the previous example. The interest of such pieces lies also in the pulvinated frieze drawer under the cornice, and the elaborate fittings inside with secret drawers and other surprises. Banking in those days was not common, so many valuables had to be kept in the home.

The tallboy in Fig. VII is of quite a different type. In veneered elm, it has a graceful stand in original condition. It should be noted that veneer was only applied to the flatter surfaces and is never found on arms and legs, and of course would be impossible on carved surfaces. The arrangement of the drawers is very satisfactory; two short drawers in the top and three in the stand—a narrow one in the middle and a deeper one on either side. The curved apron piece on the front is typical, as is the double bead between the drawers. The colour is a rich gold, and the figure very different from walnut. The William and Mary boxes, arranged as china steps, make a satisfactory finish. These china steps were a usual feature on tallboys. The boxes have parquetry and oyster inlay. Many names have been given to such boxes according to their size. They are supposed to have been made to hold a Bible, lace, jewellery or for "make-up." It is almost certain they were not designed for a Bible, or there would have been evidence in some examples of an inlaid monogram or other religious symbol. They may have been used for keeping the fine lace cravats of the period, or more reasonably as "make-up" boxes, for there is often a mirror set in quilted silk on the inside of the lid, and compartments and small drawers for combs, patches and jewellery. They all have a good lock and key which would have been unnecessary for a Bible. Another example is shown in Fig. VI, in which the marquetry

THE AGE OF ELEGANCE



Fig. VII. Veneered elm, rich gold in colour.

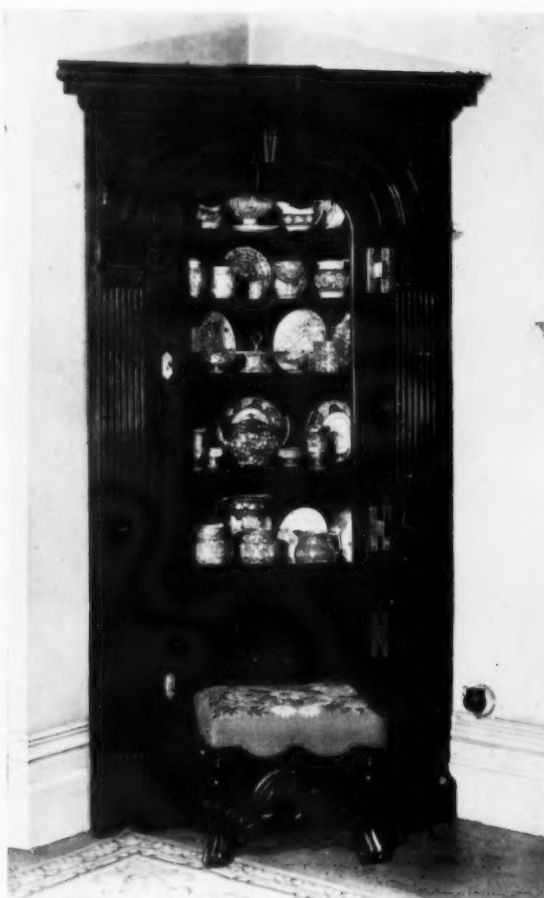


Fig. VIII. Corner cupboard in solid yew.

panel is set in laburnum. The Hispano-Moresque dish is a fine specimen of a much earlier period.

An unusual standing corner cupboard is to be seen in Fig. VIII. In solid yew, it is architectural in character, with fluted pilasters and moulded capitals; the door has a depressed arch with a keystone. The whole piece is of good proportion and rich colour. The four shelves behind the bevelled glass door are all different shapes, the better to display the china—in this case English pink lustre ware of about 1820. The door in the lower part has a chamfered panel of simple design.

In front of the cupboard is a James II beech stool painted black in the usual manner. It is a fine piece with unusually fine legs and stretchers and has a modern attractive needlework seat.

Fine furniture requires an appropriate setting; the Victoria and Albert Museum houses many of its fine examples in period rooms. In this way only can one realise to the full the elegance of those days. In contrast it would be interesting to see a room decorated in the modern manner with all the horrors of tubular furniture, iron-supported glass tables, built-in cupboards and

chests, together with modern sculpture and painting, and a cocktail bar in the corner.

All the pieces illustrated are from the author's collection, and the needlework on the chairs and stool was designed and worked by his wife.

In June, 1951, an important exhibition relating to the history of the French theatre will be held at the Bibliothèque Nationale, Paris. The English theatre has constantly profited by visits from French players and companies. The Stuart kings invited comedians from France to play at their courts; Garrick brought French dancers to Drury Lane; Rachel and Sarah Bernhardt astonished Victorian London with their tragic power; in our own day the Pitoëffs and the Compagnie des Quinze have turned our eyes in new theatrical directions. Every student of the theatre could enlarge this list of our indebtedness.

It would be a gracious act of neighbourliness if those who possess original records of French theatrical visits to England—paintings, drawings, manuscripts—would consent to lend them for this exhibition. Offers of loans may be sent direct to the organiser, Madame M. Horn-Monval, Collection Rondel, Bibliothèque de l'Arsenal, Rue de Sully, Paris 4, or to Ifan Kyrle Fletcher, 12 Lansdowne Road, Wimbledon.

Fashions in Antiques

I SUPPOSE it must have occurred to many collectors that, from the investment point of view, unfashionable antiques may well offer a promising field. Many would perhaps reject the idea of regarding one's collection as an investment as being faintly objectionable, if not positively disreputable; but the fact remains that the collection of good quality authentic antiques remains a valuable asset and, if the collector has the good fortune or the good judgment to anticipate a turn in fashion, a potential source of profit sufficiently large to entice a collector to part with his treasures. There may be a few persons of such prominence in society that they can influence the trend of fashion in the uncertain field of the antique market, but the majority of collectors can only hope that chance may turn fashion in the direction they have already taken. Apart from the speculative possibility of ultimate profit, there is no doubt that the less fashionable classes of antique offer a far less expensive field for the collector than those which are sought by a considerable number of collectors—less expensive in a relative and not an absolute sense. A XVIth century majolica dish is at the moment relatively less expensive in England than, say, a Dr. Wall Worcester cup and saucer, though one still has to pay more for the former than the latter.

It is not without a certain trepidation that I turn to consider just which antiques can be said to be unfashionable at the moment; I am sure that indignant collectors will write in to protest that those subjects I mention as unfashionable are in fact still eagerly studied and sought after by a worthy and diligent, if obscure, circle of enthusiasts. However, there are a few basic principles of fashion which can be enunciated without, I think, causing offence to anyone. In the first place, practically all works of art fetch a better price in their country of origin than elsewhere. The collector is usually a loyal sort of person and has infinite respect for the productions of his own country, or, even better, of his home city. This applies most emphatically to the more recently produced classes of collectible. It would hardly be true to suggest that an Attic vase would do better in the auction rooms of Athens than of London, Paris or New York. Silver and ceramic objects of the XVIIth, XVIIIth century or later do, however, much better in their country of origin, whereas works of art of greater antiquity seem to command a pretty stable price throughout the European art market. The one exception to this generalisation is, of course, the American market. American antiques are far too few in number to satisfy the enormous demand of that country, and as a result of the strength of the dollar as against most European currencies, antiques, irrespective of origin, fetch considerably higher prices in the U.S.A. than anywhere else. It should indeed be a principle of collecting amongst those of limited means to keep off those fields which attract the American collector; otherwise, as in the case of English XVIIIth century ceramics at the moment, he will not only have to face the keenest competition, but also have to pay prices forced up artificially by the unfavourable dollar-sterling relationship.

A second point that is not likely to be disputed is that large objects in general and, in particular, large pieces

of furniture are now unfashionable. However, there will be few collectors who live in a house designed by Vanbrugh or Lord Burlington and are able to take advantage of the opportunity to acquire a mansion full of huge pieces of furniture at bargain prices. Nevertheless, a large proportion of London's living accommodation consists of houses built between 1830 and the end of the XIXth century, nearly all of which have large and lofty rooms. A large Continental baroque mirror or a seven-foot mahogany side table can well be accommodated in such rooms and can be purchased for no more than a fraction of the cost of small sized ones.

It is not only the later Continental furniture that is now unfashionable, excepting of course French furniture by the famous Parisian *ébénistes* of the XVIIIth century; even the rare French or Italian Renaissance pieces which used to be the subject of auction duels in the days when the Rothschilds, Sir Richard Wallace and George Salting were competing, attract little attention now. It would, on the other hand, hardly be practicable to set about building up a collection of Renaissance furniture, unfashionable though it may be, for the good reason that it remains extremely rare. Possibly the most remarkable decline in price has taken place with regard to the large XVIIth century cabinets, usually of Italian or Spanish origin, which open to reveal a large number of drawers, while in the centre a series of mirrors are arranged to give an illusion of perspective.

Perhaps the most obvious of the unfashionable antiques is armour; here the extraordinary decline in price is due to the absence of collectors in America as well as in England. It is not unreasonable that people should find that suits of armour look grotesque against the background of a town flat; at the same time the smaller pieces of armour, fragments of complete suits which used in the past to fetch prices running into three figures, are felt to be uninteresting on their own, since their form and function only becomes apparent when mounted up as a whole. There is certainly scope for the collector in the armour market, but he would be an optimistic investor who thought that the fashion for armour would return in the foreseeable future.

Though it would be a difficult task indeed to produce a definition that would cover those types of antique that are now unfashionable, it is sufficient to look back to the auction sales of collections built up in the latter years of the XIXth or the early years of the present century in order to gain an oversight of what the modern collector rejects. A few such collections remain intact—the Waddesdon Bequest in the British Museum, the Musée André Jacquemart in Paris, and even certain sections of the Wallace Collection in London. Here we see the array of large and splendid objects which look so well in gilded salons against a background of crimson silk, but tend to be incongruous in the more austere atmosphere of contemporary living. They include Italian majolica, French faience, in particular the monstrous Palissy wares, Limoges enamels of the Renaissance and later periods, the more ornate German Renaissance and Baroque silver, foreign pewter, not even excluding the once famed ewers and basins by Francois Briot or Caspar Enderlein, Milanese damascening in all its forms, and German glass—but much of this will return to fashion and it takes no more than two or three determined collectors to start a fashion in the antique trade.

M.A.Q.

DR. SYNTAX ON PORCELAIN

BY STANLEY W. FISHER

THOMAS ROWLANDSON (1756-1827) probably gave more to the lives of his contemporary fellow-men through his leaning towards caricature than he would have done had he followed a more serious branch of his art, for which his mastery of draughtsmanship certainly fitted him. Among his many creations, none is more enjoyed and appreciated nowadays than his famous Doctor Syntax, the schoolmaster who decided to seek a belated fortune in the world, and to indulge at the same time his love of the arts and the "picturesque." The caricatures were published by Rudolf Ackermann, accompanied by a set of extremely poor verses written by a hack writer named William Combe. Few take the trouble to read the verses, but copies of the original books are in great demand, not only because of the humour of the prints, but also because they are usually found to be in that excellent condition which is ensured by the exclusion of daylight from the vivid but perishable colours.

In much the same way as the modern Mickey Mouse has found his way into the realms of nursery fabrics, toys, and toddlers' feeding-bowls, so did Syntax. Much printed fabric was produced, usually in blue, and Clews of Cobridge (1814-36) used the same colour in his flower-bordered printed earthenware reproductions of familiar Syntax incidents. Not often found is a series of earthenware figures, so rare as to escape general mention in ceramic literature. Apart from these exceptions, Rowlandson's eccentric Doctor is a subject rarely found on pottery and porcelain, probably because the ceramic artist, though admittedly sometimes guilty of indecorous selection, realised that pictures which might be interesting and fitting in a book or on textiles were quite out of place on domestic tableware or ornamental pieces. He realised that ceramics were not really suitable canvases for the portrayal of the somewhat crude humour personified by the famous Doctor. On that account, and because of their intrinsic excellence, this important set of jugs is recorded here, I believe, for the first time. They are in the collection of Mr. H. J. Lewis, all are in excellent condition, and the largest is 10 inches in height. In all probability they were made at the Chamberlain factory in Worcester, about 1830, on the evidence of paste, glaze, gilding, and general style, but none bears any sort of mark. The decoration is meticulously painted in bright overglaze enamels on the thinly potted, slightly wavy surface of the chalky-white body, and the gilding is brilliant but flat and thin.

The originals of the six pictures (Figs. IV—IX) were taken from "The Tour of Doctor Syntax in Search of the Picturesque," first published in May, 1812, again in 1820 and 1821, and later (in 1823) in a "miniature" and "cheap and portable" edition. An important feature, which can be seen clearly from a comparison of the originals and the painted versions, is the faithfulness of the reproduction; and the colours, allowing for differences in technique, are remarkably similar.

The largest jug (Figs. I, II and III) bears subjects entitled "Doctor Syntax sketching the Lakes" and "Doctor Syntax disputing his Bill with the Landlady." It would appear that the Doctor, being in the neighbourhood of Keswick, and mounted on his old mare Grizzle, seized the opportunity to sketch the effect of a storm over the



Fig. I. The largest of the jugs showing the scene in Fig. V.

water, despite the warnings of an old fisherman, which led to a conversation on the following lines (Fig. IV):—

"An' please you, Sir, 'tis all in vain
To take your prospects in the rain;
On horseback, too, you'll ne'er be able,—
'Twere better, sure, to get a table."
"Thanks," Syntax said, "for your advice,
And faith, I'll take it in a trice;
For, as I'm moisten'd to the skin,
I'll take a table at the inn."

Alas, as so often happened, the adventure ended in disaster, in the form of a "sousing" in the lake! A difficulty of a different sort, in the second picture, is expressed in the course of a long and heated argument between landlady and guest concerning his bill, item by item, thus (Fig. V):

"This house, that's call'd the Royal Crown,
Is the first inn throughout the town;
And the best gentry, ev'ry day,
Become my guests, and freely pay:
Besides, I took you in at night,
Half dead with hunger and affright,
Just scap'd from robbers."
"That's most true,
And now I'm to be robb'd by you."



Fig. II. The set of jugs showing scenes in Figs. IX, V and VI.



Fig. III. The set of jugs showing scenes in Figs. VIII, IV and VII.

DR. SYNTAX ON PORCELAIN



Fig. IV. Doctor Syntax sketching the Lakes.



Fig. V. Doctor Syntax disputing his bill with his landlady.



Fig. VI. Doctor Syntax and the Dairymaid.



Fig. VII. Doctor Syntax tumbling into the water.



Fig. VIII. Doctor Syntax losing [sic] his way.



Fig. IX. Doctor Syntax copying the wit of the window.

On the medium sized jug (Figs. II and III) there is a similar pair of indoor and outdoor misadventures. The former depicts the sort of false position in which the hero, like Don Quixote, so often found himself. The suspicious mother of the dairymaid may be seen to the left, having arrived in time to hear the words (Fig. VI) :

"Come here, and seat you by my side ;
You'll find in me a friendly guide.
Relate your sorrows,—tell the truth ;—
What is it ? does some perjur'd youth
Unfaithful to his promise prove,
Nor make the fond return of love ?"
"Doctor Syntax tumbling into the water" is the only

picture having any considerable modification of the original—the painter has made his castle a little more respectable ! In these "picturesque" surroundings the Doctor has decided to indulge in his favourite pursuit of sketching, and the story goes on (Fig. VII) :

"An heap of stones the doctor found,
Which loosely lay upon the ground,
To form a seat, where he might trace
The antique beauty of the place :
But, while his eye observ'd the line
That was to limit the design,
The stones gave way, and sad to tell,
Down from the bank headlong he fell."

Once again, to Grizzle's amazement (or delight?), Art led to a fall!

"Doctor Syntax loosing [*sic*] his way" and "Doctor Syntax copying the Wit of the Window" are the original titles of the subjects painted upon the smallest jug (Figs. II and III). The former was one of the first adventures, as may be gathered from the unusually frisky appearance of Grizzle. The circumstance is introduced in these words (Fig. VIII):

"Thus, as he ponder'd what to do,
A guide-post rose within his view;
And, when the pleasing shape he spied,
He prick'd his steed, and thither hied;
But some unheeding senseless wight,
Who to fair learning ow'd a spite,
Had ev'ry letter mark defac'd."

Finally, the Doctor's interest in diamond-cut doggerel on window panes is rudely interrupted by boiling water

from the kettle carried by the love-sick maid (Fig. IX), who

"ent'ring with a kettle,
Was followed by a man of mettle,
Who swore he'd have the promis'd kiss,
And, as he seiz'd the melting bliss,
From the ill-pois'd kettle's spout,
The boiling stream came pouring out,
And drove the Doctor from the Muse,
By quickly filling both his shoes."

What curious mixtures of the elegant and the crude! Nothing could be more graceful than the shapely modelling of the pieces themselves, or the typical gilding on necks, spouts, and handles; and yet the decoration is pure custard-pie comedy, quite unsuited to the fashionable porcelain. Here is an instance when we must perforce put aesthetics to one side, and relish the comic relief which occasional glimpses of our forefathers' forthright style of humour bring to this over-sophisticated age.

Figs. IV to IX by courtesy of J. H. Bean, Esq.



PORTRAIT PRINTS OF CATTLE AND SHEEP

BY HUGH McCausland

PRINTS portraying—as distinct from those merely illustrating—cattle and sheep of the late XVIIIth and early XIXth centuries claim the interest from several points of view.

Regarded as pictorial records of the triumphs of stockbreeders and feeders of the past, they have considerable importance; even if, from the artistic viewpoint, no great beauty attaches to many of the animals they depict. Considered purely as prints, they are sometimes very fine; the work of admirable engravers after painters who may be either as eminent as Stubbs or almost unheard of. As curiosities the fat beasts seen in many of them are not without their humour, for those who in these days of sparse dictated diet can bring themselves to laugh at such unstinted beef or mutton.

Such prints are not numerous if their total number is compared, for example, with the endless racehorse prints of the same period. Nor have they recommended themselves to collectors on anything like the same scale as the latter. The largest existing collection of them is probably that at the Rothamsted Experimental Station at Harpenden, while a few notable private collections of fine impressions, like that made by Mr. E. E. Hutton of Eye, have been built up side by side with collections of sporting prints. In these days the rarity of surviving good impressions in fine state of all but a few of the better known cattle prints makes the amassing of a representative collection—even one confined to a dozen or so examples—no easy matter.

For the most part they were published during the first half of the XIXth century, only a few belonging to the last twenty years of the XVIIIth. Apart from those engraved in line, they include both plain and colour

examples of mezzotint, aquatint, lithograph and stipple reproduction. The majority of the subjects represent fat cattle, animals celebrated in their day for their enormous weight or dimensions. Others are portraits of noteworthy specimens of the improved types of cattle and sheep which were, in many cases, the foundation stock of pedigree herds and flocks of today. At the time of the prints' publication these improved beasts were attracting much attention as the products of considered, scientific methods of stock-raising which, begun only in the latter half of the XVIIIth century by Robert Bakewell of Dishley in Leicestershire, and continued by Charles Colling of Ketton, Coke of Norfolk and other great reformers of farming and livestock, were gradually taking the place of the earlier haphazard and system-less state of affairs in stockbreeding.

The fact that the huge square beasts with diminutive heads and the smallest possible legs portrayed in some of the fat cattle prints were, quite evidently, exaggerated, provides these subjects with an additional quaint interest. Particularly is this exaggeration noticeable in the work of some of the lesser artists employed by stockbreeders who had discovered the value of prints of their animals as advertisements. One vast lethargic animal often covers practically the whole area of a picture, excluding almost completely all landscape or other background, except perhaps the owner's house thrown in for good measure but reduced to Lilliputian proportions compared to the size of the beast.

Everything in fact was done to magnify the animal's dimensions in such prints as R. G. Reeve's aquatint after J. Bradley of the "Airedale Heifer," which was published by a bookseller at Keighley to commemorate this local

PORTRAIT PRINTS OF CATTLE AND SHEEP

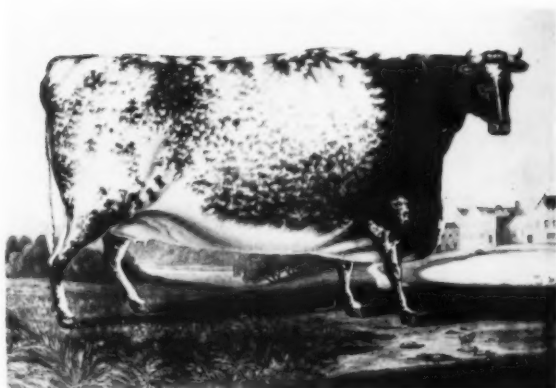


Fig. I. The Airedale Heifer. After J. Bradley.



Fig. II. The Craven Heifer. After Fryer.

prodigy, bred at Carlton-in-Craven, fed at Riddlesden Hall, near Keighley, and weighing 2,640 lbs. at six years old. Another somewhat similar aquatint, published in 1812 and engraved by J. Whessel after a painter named Fryer, portrays the "Craven Heifer," which went to scale at 176 stone and was bred and fed by a clergyman stock-breeder at Bolton Abbey. While an even more remarkable heifer, known as the "Yorkshire Rose," was bred near Northallerton in the early part of last century and said to weigh 221 stone at the age of 4 years 7 months, at which weight she was "very active," according to the particulars printed below her aquatint portrait by C. Turner after G. Horner.

A rich mezzotint by Ward after A. Nasmyth, published in 1804, depicts a famous Scottish ox with a plaid-clad drover and his dog in a striking wild landscape. This animal, fed by John Spottiswoode of Spottiswoode, in the county of Berwick, became widely known as the "Spottiswoode Ox," and measured 6 ft. 4 ins. at the shoulder, with a girth of 10 ft. 2 ins. Among the many prints after little-known artists is an aquatint from the 1801 picture of the "Ketton Ox" by Cuit of Richmond in Yorkshire, an occasional painter of local human, as well as bovine celebrities. This "Ketton Ox" later became much better known, in fact almost a byword for enormous weight, by the name of the "Durham Ox," under which title it was portrayed again in one of the most generally known of cattle prints, engraved after J. Boulton, a one-time pupil of George Stubbs and an important painter of horses in sport.

The more pleasing of cattle prints provide many examples of the alternative work of recognized sporting artists. Thomas Weaver, known best in sporting art for his portrait of John Corbet with his hounds, has several to his credit which decoratively are far above the standard of such local lights as Horner and Cuit. One of them, a mezzotint of 1828, is of "Two Durham Oxen" which together weighed 5,000 lbs. and eventually were killed to be roasted whole at the coming-of-age celebrations of Sir Thomas Clifford Constable, the huge beasts appearing in the print with their rearer, a Mr. Bond of Brancott, Staffordshire, pointing proudly at their dimensions. Again after Weaver, engraved by that great mezzotinter William Ward—brother, it will be remembered, of James Ward, R.A., and brother-in-law of George Morland—is

the "Newbus Ox," depicted in an impressive landscape in the Darlington district, where the animal was reared.

Of Weaver's other subjects reproduced in mezzotint, one of the most satisfying must surely be "Thomas Coke, Member of Parliament for Norfolk, inspecting his Southdown Sheep." Here, with a few of the cream of his flock, "Coke of Norfolk," foremost figure in East Anglian agricultural history, and later Earl of Leicester, stands in the foreground of a fine landscape with his steward, Mr. Walton, and two smocked shepherds. Behind them the park of Holkham, centre of the wild-fowler's paradise of North Norfolk, stretches away to a distant glimpse between the trees of Holkham Hall, the perfect background, perhaps, for such a picture of English rural life.

Rarely met with are portraits of individual sheep on the lines of the fat cattle prints. One such is a mezzotint of 1821, by C. Turner after J. Barenger (another sporting artist of repute and the designer of a well-known print of Lord Derby's staghounds), showing an animated mass of mutton known as the "Worcestershire Ewe." A number of sheep, together with a famous bull, appear in a large print (1811) of the "Woburn Sheepshearing," which includes the portraits of many farming personalities of the day, among them the Duke of Bedford and Coke of

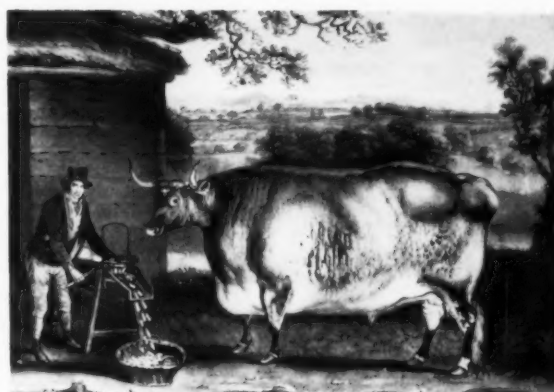


Fig. III. The Newbus Ox. After Weaver.



Fig. IV. The "Woburn Sheepshearing." After Garrard.



Fig. V. Thos. William Coke inspecting his Southdown sheep.
Mezzotint by W. Ward after Thos. Weaver. Pub. 1808.



Fig. VI.
The Lincolnshire Ox.
After Stubbs.

Norfolk. This is after the versatile George Garrard, who, among other things, was a sporting, landscape and portrait painter, a sculptor, modeller of animals, and the author of a book on the breeds of British cattle, and who began his career as a pupil of Sawrey Gilpin and a protégé of that self-important sporting character and "father of falconry," Colonel Thornton of Thornville Royal.

Earlier in date than any of the prints mentioned, within the XVIIIth century and in many ways one of the most important of cattle prints, is the aquatint of the "Lincolnshire Ox" engraved by G. Townley Stubbs after the painting by George Stubbs. It has occasionally been confused with another print of the same title, after Barenger, showing an ox of later date and fed by Lord Yarborough. The original painting of the Stubbs "Lincolnshire Ox" passed, in 1941, into the ownership of the Walker Art Gallery, Liverpool, as the bequest of the late L. G. Clifton. The colossal ox, 19 hands high, appears grazing beside the Serpentine in Hyde Park; behind, in that formal "line-up" beloved of Stubbs, stands the owner. Between the two figures a favourite game-cock both introduces a sporting flavour and neatly makes a third in the group, a more satisfactory number—as Stubbs well knew—than two in any composition. Bred in 1782, at Gedney in Lincolnshire, by Mr. John Gibbons, the huge animal was "carried to London in a machine in February, 1790," to be exhibited at the Lyceum in the Strand, as well as in Hyde Park. Crowds of Londoners, of a day when beef meant something more than a weekly dole of a few frozen ounces, flocked to see the ox whose prodigious size had never been equalled.

Among other XVIIIth century publications which should be remembered, the "Holderness Cow" is outstanding; fine impressions of this mezzotint can compete



Fig. VII. The Spottiswoode Ox. After A. Nasmyth.

on even terms with any of the best and most admired prints of farm life. Though a cow, hay in mouth and standing in a setting of stockyard and farm buildings, with owner, stockman and dogs in the foreground, hardly suggests an inspiring subject for any artist, it was one with which Garrard was able to do wonders, ably interpreted by William Ward, who scraped the mezzotint in 1798. At later dates these two artists again collaborated to produce admirable cattle prints, notably in the case of the Teeswater "Durham White Ox," but without doing better work than in their Holderness subject. Older prints than this, more to be appreciated for their rarity or whimsicality than for their beauty, include such curiosities as the "Blackwell Ox," a marsh-fed animal of peculiar colouring whose portrait was published as early as 1780.

Firearms Collection of the Armeria Reale at Turin

PART I

BY J. F. HAYWARD

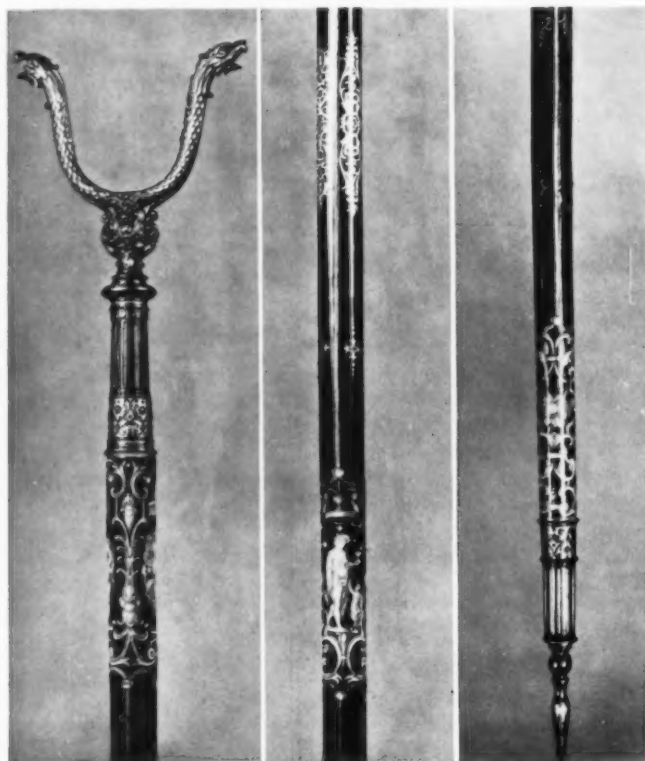


Fig. I. Musket rest, the stock of palisander wood, inlaid with engraved ivory, the mounts of iron, chiselled and gilt. By Adam Vischer and Emanuel Sadeler, of Munich. *Vienna Waffensammlung*.

IN describing the firearms in the Armeria Reale, I shall not deal at length with objects that are discussed in any recent publication. This means passing over, except for one brief note, the most remarkable feature of the whole collection, namely, the great gift of fine firearms and swords made by the Elector Maximilian I of Bavaria to Duke Carlo Emanuele of Savoy in 1650. This gift consisted of an arquebus complete with two powder flasks and a spanner, by Emanuel Sadeler of Munich; a wheel-lock rifle with spanner by Daniel Sadeler; a garniture of wheel-lock rifle, fowling piece, a brace of pistols, powder flask and two spanners by Caspar Spät, and finally three swords.

The inventory of the Cammergalleria, which housed the art collection of Maximilian I, prepared between 1611 and 1637, includes a list of his firearms.¹ Item 4 reads: "A musket complete with fork, two powder flasks and a spanner, finely inlaid with ivory, gold and silver, the iron parts beautifully chiselled and the ground covered with beaten gold." This gun was one of those given to the Duke of Savoy, and it is still preserved in Turin, in just as perfect condition as when it left Munich in 1650.

It no longer possesses the fork or musket rest which is mentioned in the Cammergalleria inventory, but this object has recently come to light (Fig. I). It is included amongst a most remarkable series of fine arms recently given by the Vienna branch of the Rothschild family to the Kunsthistorisches Museum, Vienna. There can be no doubt that the fork at Vienna (Inv. No. A.2252) belongs to the musket now at Turin. The wooden shaft is inlaid with ivory, gold and silver according to the same design as the stock of the musket, which is of a splendour that is unique amongst firearms. A contemporary list of the presents sent to Turin from Munich in 1651 has not yet been discovered, so that it is not possible to determine whether the fork became separated from the musket to which it belongs after that year, or was for some reason not included in the gift.

One of the earliest firearms in the Armeria Reale is a pistol bearing the devices of the Emperor Charles V, perhaps originally in the Real Armeria of Madrid (Cat. No. N.49). The group of pistols of Charles V at Madrid is of particular interest, since they are the earliest surviving examples of the wheel-lock and include a number of



Fig. II (a). Wheel-lock three-barrelled revolving pistol constructed to fire darts. From the personal Armoury of the Emperor Charles V. All-metal stock, etched and gilt. (b) The same with lock removed to show revolver mechanism.

pieces dated in the 1530's. The question of the firearms owned by Charles V is a complicated one. Three independent sources of evidence exist. Firstly, those pistols and guns still surviving in the Madrid Armoury, which can on technical grounds be ascribed to his period. Unlike the other Habsburg Armoury at Vienna, the Real Armeria at Madrid has not been enriched subsequently by large numbers of arms brought from other sources. It is truly the armoury of the Kings of Spain, and, with the exception of a few harnesses, purchased in the XIXth century from the Armoury of the Dukes of Osuna, there is reason to think that most of the objects in it originally belonged to a member of the Spanish royal family, or of their court. The second source is the *Inventario Iluminado*, an inventory taking the form not of descriptions but of drawings of each object; it was prepared during the lifetime of Charles V, though the exact year is not known. Thirdly, the *Relacion de Valladolid*, a written inventory of Charles V's arms and armour made in the year 1560, in accordance with instructions given by Philip II. This last is preserved in the Spanish royal archives at Simancas.²

Unfortunately, these three sources are not easy to reconcile with each other. The *Inventario Iluminado*, which is the earliest source, depicts 16 pistols, some of which are sufficiently long to be classed as carbines. The *Valladolid* inventory lists 27 firearms, of which nine only are described as "arcabuzillo," i.e. pistol.³ Finally, the Madrid armoury still contains 22 wheel-lock firearms of the period of Charles V and of the type depicted in the *Inventario Iluminado*. Of these, 12 have been attributed to the personal possession of the Emperor, either on the strength of one or other of the inventories, or of internal evidence, such as the presence of the Emperor's arms or devices in the decoration.

If the 22 wheel-lock firearms still at Madrid do all come from the Emperor's own armoury, then there remain only five which may still be at large outside

Madrid, and the Turin pistol must be one of these five. However, his son, later Philip II, was born in 1529, and a few of these weapons may have belonged to him; most of them seem too early in style to have belonged to Philip. I have elaborated this point as a considerable number of weapons and detached elements of armour from Madrid are in fact to be found in collections outside Madrid.

In 1839 and again in 1840 the London firm of Christie's held two large sales of armour, all of which, it was later established, had been stolen from Madrid. No firearms are listed in the brief descriptions of the lots disposed of, so that there is no possibility of furnishing absolute proof that the pistol now at Turin came from Madrid. On the other hand, it is well known that King Carlo Alberto, the founder of the Turin collection, was building up the Turin Armoury at the time of the Christie sales, and it is not unlikely that in addition to the pieces stolen from Madrid sent to London, others were offered for sale elsewhere. Whatever the route taken by the pistol illustrated in Fig. II, there can be no doubt that it originally belonged to the Emperor Charles V. It is a remarkable piece from every point of view; for it is a three-barrelled revolver constructed to fire darts instead of ball. It still retains three of these darts, one in each barrel; each is fitted with a spring rod which extends down the barrel as far as the charge, working on the same principle as the rod grenades which were fired from rifles during the first World War. The barrels are not revolved directly by hand, as was usual in the case of the revolving arms of the XVIIth century, but are turned by means of a shaft running through the metal stock, ending in a toothed wheel which engages in grooves cut in the rear of the barrels. The shaft is operated by means of a winged nut situated behind the pommel. The method of operation can be seen in the two views of this piece (Figs. IIa and b). The system is distinctly more advanced than that which was usual up to the XIXth century. The practicability of the arm as a weapon is

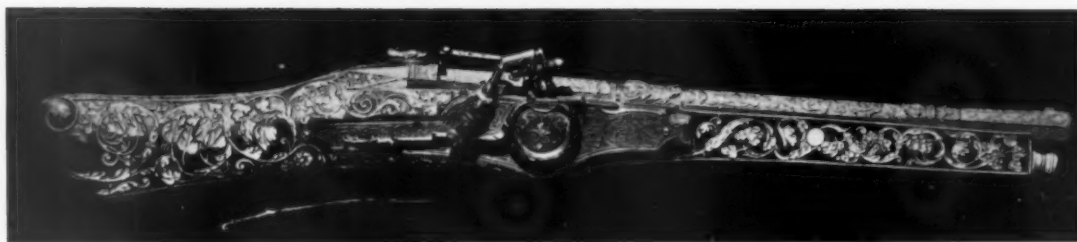


Fig. III. Wheel-lock pistol or carbine, the stock inlaid with carved ivory, the lock and barrel chiselled, etched and gilt. The upper section of the barrel at the breech hinged to provide for breech-loading.

another matter, and it was probably an inventor's fancy. The double dog with reserve pyrites holder is an interesting feature, it appears on many of the early Madrid firearms; presumably the springs on these early pieces were over-powerful so that the pyrites was exhausted too quickly.

The attribution to Charles V is based on the various devices associated with the Emperor which are etched on its all-metal stock, lock or barrel. They include the collar of the Golden Fleece, the double-headed eagle, which appears on the wheel-cover and is repeated three times on the sleeve that encloses the breech-end of the barrels, and finally the columns of Hercules, surmounted by the Imperial crown, with the motto "Plus Ultra," the personal device of the Emperor Charles V. The Turin catalogue describes this weapon as Brescian or Milanese work of the first half of the XVIth century; but both its construction and ornament suggest South German (Augsburg or Nürnberg) work of the fourth or fifth decade of the century.

The double-barrelled over and under wheel-lock pistol illustrated in Fig. IVb (Cat. No. N.52) is approximately of the same date as Charles V's pistol and with its straight stock belongs to a type which can be recognised in the drawings of the *Inventario Iluminado*, rough though they are. The arrangement of the barrels, which are set one above the other on converging axes, seems to have been particularly popular at this early date. In addition to the Turin example there are similarly constructed double-barrelled pistols in the Wallace Collection (No. 820), the Musée de l'Armée, Paris, and, of course, at Madrid. All these date from the period between 1530 and 1560 approximately. A remarkable feature of the pistol in Fig. IVb is its compactness, considering that it is a double-barrelled arm. This is achieved by placing the mainspring on the outer side of the lock-plate, which has made possible a reduction in the width of the stock, as against later double-barrelled pistols with two locks. This type of lock with external mainspring was considered by Thierbach⁴ to be one of the earliest forms of the wheel-lock mechanism. One hesitates to place this particular pistol so very early, as the archaic form of external spring may have been used merely on account of its greater compactness. At all events it can certainly be dated to the lifetime of Charles V, with whom, however, there is no evidence to connect it. Like several of the finer pistols in the Armeria Reale, this piece suffered severely during the war when it was in store.

Of equal interest to these two pieces is the wheel-lock pistol in Fig. III (Cat. No. N.10). In the absence of any

device on the weapon itself it is not possible to suggest a provenance for it, but it must not be forgotten that, when the Turin Armeria was being assembled, the main sources of fine arms were the collections made by officers of the Napoleonic armies, who had taken part in the looting of the Vienna Kaiserliches Zeughaus, the Bavarian armoury at Neuburg, etc. The stock is decorated with bold intersecting scrolls of foliage carved in ivory and inset in the stock. The design of the ornament is admirable, and with its relief treatment is more effective than the often rather over-crowded inlaid bone ornament of the second half of the XVIth century. The barrel is chiselled and etched with foliage and completely gilt. It is equipped with breech-loading mechanism on the same principle as the Snyder rifle used in the British Army in the 1860's, and the main-spring is automatically spanned when the dog is drawn back. To find a comparable piece as regards either quality or ingenuity, it would be necessary to look to one of the princely armouries of the XVIth century. Those who are familiar with XVIth century German firearms will have noticed that the etched decoration on them is rarely of the standard which one normally finds on the armour turned out by the well-known armour workshops of the period. This particular weapon is exceptional, not only by reason of the high quality of its etching but also of the chiselled ornament on the barrel.

Amongst the firearms of the second half of the XVIth century is the double-barrelled wheel-lock pistol illustrated in Fig. IVa (Cat. No. N.50). The stock is entirely of iron, covered with etched strapwork and foliage. Such pistols are represented in most of the larger collections, though usually the etched ornament has been much damaged. They were produced in Augsburg and Nürnberg; possibly elsewhere also, though the majority bear marks connected with one or other of these cities. This one has the Augsburg fir-cone stamped on the barrel at the breech. They were evidently made to order and sent all over Europe. In the Musée de l'Armée, for instance, there is an all-steel double-barrelled pistol, also with the barrels placed one over the other, with globular pommel etched with Roman heads within medallions of similar design to those on the pommel of the Turin pistol. The Paris example, however, bears the arms of Saxony and was presumably made for the use of the bodyguard of the Electors of Saxony.⁵ The pistol in Fig. IVa bears the initials H.A. within a medallion, probably of the etcher, etched on the stock on the side opposite the lock. There is not, however, much hope of identifying the individual etchers of the latter part of the XVIth century. They must have been

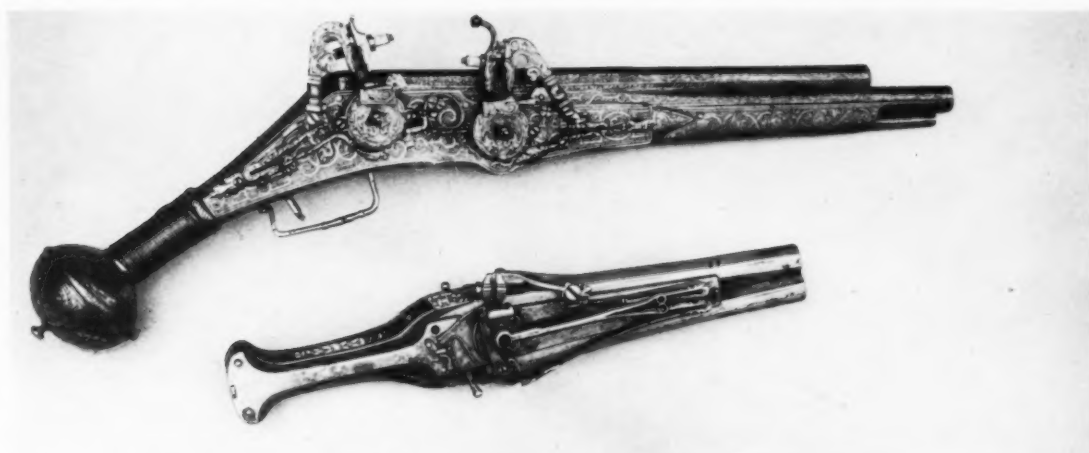


Fig. IV (a). Double-barrelled wheel-lock pistol, the all-metal stock etched with foliage and strap-work. German (Ingsbury); last quarter of XVIth century. (b) Double-barrelled wheel-lock pistol. German, about 1540-50.

numerous, for besides gunstocks and mounts they were decorating steel boxes, door and coffer locks, sword hilts, tools and in fact any kind of iron or steel object which offered a suitable surface for decoration. The Augsburg etching workshops must have employed quite a number of craftsmen.

A series of 25 all-metal-stocked pistols, in this case single-barrelled arms, is preserved in the Doge's Palace at Venice. They were probably ordered from Germany for the bodyguard of one of the Doges towards the end of the XVIth century. The stocks are etched and gilt, a circumstance which suggests parade use.

The Turin pistol was probably originally one of a pair. There is in the Wallace Collection a pair of very similar double-barrelled all-steel pistols with Nürnberg marks, with, however, fishtail instead of ball pommels. In an interesting study of the silver-stocked pistols in the Vienna collection, Dr. Lenk¹ has pointed out that pistols were not originally carried in pairs; this is evidently the case as regards most of Charles V's firearms as depicted in the *Inventario Illuminado*. It was not till after the middle of the XVIth century that it became usual to furnish wheel-lock pistols in pairs. Double-barrelled pistols continued to be made and carried singly until much

later. Thus the Inventory of the Cabinet d'Armes of Louis XIII of France lists the double-barrelled pistols singly and not in pairs.

The large bull-butted pistols of the last quarter of the XVIth century seem, on the other hand, to have been carried not merely in pairs but in larger numbers. The *Kunstbüchlein* of the Nürnberg engraver Jost Amman includes a number of plates of mounted soldiers of this period, many of whom, it can clearly be seen, are equipped with two pairs of wheel-lock pistols carried in holsters attached to the saddle.

¹See Stoecklein, *Meister des Eisenschnittes*. Anhang I. Inventare, p. 103.

²A large number of the plates from the *Inventario Illuminado* are reproduced in the *Jahrbuch der Kunsthistorischen Sammlungen*, Vienna, Vols. X and XI. The *Relacion de Valladolid* is printed in the *Jahrbuch*, Vol. XI, p. CCL. Of the two plates of pistols in the *Inventario*, one only is reproduced.

³In the notes written by Count Valencia de Don Juan concerning the pages reproduced from the *Inventario Illuminado* (*Jahrbuch d. Kunst. Samml.*, Vol. XI, p. CCXLIX) he states, "the account of Valladolid lists 18 of these [firearms]." This must be an error. The Valladolid Inventory lists the firearms under two headings, the first "Arcabuces dorados y de otros" (9 items) and "Arcabuces" (18 items). Count Valencia seems to have omitted to notice the first group.

⁴*Geschichtliche Entwicklung der Handfeuerwaffen*, Vol. I, p. 38. Thierbach illustrates as Fig. 84 a double-barrelled pistol with two locks of the same type as the Turin pistol.

⁵Inv. No. M.1634. *Illustrated Armes et Armures*. Paris, 1927. Tome II. Pl. XLIX, No. 2.

⁶*Livrustkammaren*, Vol. IV, 11-12, p. 349.

SUBJECT PICTURES OF YESTERDAY AND TODAY—Continued from page 55

qualities, and yet again in the exactness of the details. It is typical, too, in the psychological element: the expressions of the *dramatis personae* so that we read into it what each one is thinking. This is a valued aspect of all such pictures. The artist has to be a realistic portraitist as well as a painter of still life details. If he hangs a picture on the wall it has to be ably developed as a picture within the picture; but chief of all he must keep his people alive. In fact, every detail of the little comedy must have its due. The inn parlour is very often the chosen setting.

One of the most remarkable of these anecdotal artists, and certainly the one whose work excites most comment in our own day, is Charles Spencelayh. Often enough it has a sly satiric humour as when he shows a character emptying a bag of ground nuts, over the engaging title: "That's the Way the Money Goes." We all know those corners of small rooms stuffed with *bric à brac* in magnificent confusion and all painted in detail down to the last touch of exactitude; those realistic old characters, and the dramatic genius which enables us for a moment to enter their lives. Spencelayh tells a modern short story, an incident which is signi-

ficant. He tells it brilliantly in paint; and despite the first impression of too much detail we realise that every item has its own significance, like the details in an Arnold Bennett novel.

"The Telegram," which has recently been in the hands of the Lotinga Galleries, is an excellent example of his work. In that room any telegram betokens a crisis of some kind, and we are caught up in this one, whatever it is. When the first element of the story-telling is past, however, and we have minds free to look round we can find a hundred tiny items of delightful realism. But all this should not lead us to forget that the picture in its own way is extremely accomplished: the red handkerchief stuffed carelessly in his pocket gives a sudden dramatic flick of colour which is caught up in a red glow in the picture on the wall above; the drawing and modelling of head and hands; the placing of the figure. Spencelayh's pictures, which command very high figures when they are exhibited at the R.A. or occasionally come up for sale, are the modern realistic example of the subject picture which almost flaunts the right of the artist to tell a story.

And, if our fashionable theorists will forgive our asking, why not?

SUBJECT PICTURES OF YESTERDAY AND TODAY

AS with so much else in the contemporary world of art, there is a curious confusion and a good deal of muddled thinking in the matter of the anecdotal picture, the story picture, the picture of human interest. In exalted critical circles it is now never even considered, the mere fact that a picture tells a story being enough to relegate it to that immediate past which is not yet past enough to be period, although it is fast coming back into fashion in every aspect of interior decoration. The paradox lies in the fact that so much of the art of Europe, the highly valued, highly praised old Master art, is in fact anecdotal. Whatever fascinating problems of composition, colouring, lighting and all other purely technical matters the artists posed and solved, the ostensible content of an enormous amount of European painting has been to tell a story, or to illustrate a moment of daily life, contemporary or historical. The curious thing is that although a XVIIth century Dutch master loses no marks for making a conversation piece, or an XVIIIth century French artist can indulge in romantic fancy-dress genre pieces, today it is apparently a sin against taste. In the XIXth century this story art reached a climax in the vast and exuberant and brilliantly painted canvases of the Royal Academicians. And thereupon the reaction in critical circles set in. Aesthetically the story was forbidden—in contemporary though, as we have seen, not in earlier work. The Pre-Raphaelites were given a certain licence, although even they fell out of highbrow favour because they painted romantic or contemporary human stories.

Alongside this attitude of the critics and official art circles stands the important fact that a large number of buyers of pictures remain absolutely unmoved by the ban upon the subject picture. They like their pictures not only to be gay, bright colour, but do not shudder away from the fact that they tell a gay, bright story. They even prefer the escapism of fancy dress, cavaliers, Puritan maidens, cardinals in crimson and purple robes, old-time soldiery, knee-breeches and ruffs, hunting squires. A hint of good food and wine is not amiss, for many of these pictures are destined for the dining-room; a suggestion of leisure—chess players in the crisis of that almost forgotten game, lute players, storytellers on inn settles, satin-gowned ladies at harpsichords, mine host, and, of course, young lovers (although there are surprisingly few of these considering that romance is the *sine qua non* of the genre). Accept this escapism, this sentiment. Agree that it has nothing to do with art as such, but, on the other hand let us realise that it has nothing in it which is basically inartistic. As the Dutch XVIIth century painters proved, a picture can be crammed full of human interest and domestic drama, and most detailed in its realism, and yet conform to high standards of artistic achievement.

Despite the dictates of a loudly articulate section of XXth century taste, therefore, both the demand for and the production of the anecdotal picture continues apace, and those from the XIXth century by certain accepted masters of the genre enjoy lively appreciation. It would surprise many who move exclusively in exalted



THE PROPOSAL

By courtesy of M. Newman Galleries

By Paul Viry

art circles to know how lively this interest and traffic is; and how exacting in its especial way is the taste of this particular public. Certain dealers—most of whom as part of their business buy and sell the Old Masters *sans reproche*—are accepted media for these XIXth and XXth century subject pictures as well, and, indeed may be said to specialise in them. At respectable three-figure prices they can sell the works of, say, A. A. Lesrel, one of the best of the anecdotal picture artists, of the romantic Italians who so often excel in this type of work or its near relative, the romantic landscape. Such an artist as A. Sani, whose work we have noticed at Lotinga's Galleries; or G. B. Zadrone, whose "The Untimely Jest," a small panel typical of the type, was recently at Raynor MacConnal's Gallery. Very often these paintings are quite small, panels only about one foot square and executed in a technique which is almost miniaturist. The present tendency is probably towards small-scale work, for the pictures are planned as decoration in living- and dining-rooms of private houses which no longer have the vast wall spaces of the Victorian home.

The perfection of detail is an essential. This is no Impressionist painting. Its patrons enjoy the exact depicting of the lace of a cuff, the decoration of a uniform, or the careful disarray of a dining table after the meal. The chessmen on the board are no flicks of paint broadly indicating tone, colour and form, but discernible pieces which will satisfy the exponefts of the noble game. John A. Lomax' "Check" which was recently on exhibition at Newman's Galleries, not only showed the smug winner and the angry loser, but a board where the last moves might have been traced by a good chess

SUBJECT PICTURES OF YESTERDAY AND TODAY

player. All the detail of these pictures is rendered with a like care for exactness: the whole *mise-en-scène*, the furniture, the panelled room, the costumes, are depicted with this same meticulous care. At this same gallery was a typical picture of the genre on its romantic side by one of its greatest exponents, Paul Viry, "The Proposal," which we reproduce. As frankly artificial and romantic as the artificial comedy which we all enjoy in a stage play, the picture creates a world of its own. Its claim lies in the absolute perfection with which every detail is observed and painted. The bricks of the house through the screen of leaves, the embossed patterning of the lady's dress, the flowers in the basket, the sheen of the cavalier's velvet cloak: all is given a Pre-Raphaelite distinctness, although the whole piece is woven into a harmony of colour, an all-pervading soft gold from the stonework of the house and the cream of her gown giving unity and synthesis.

The formal quality of this work is perhaps not typical. More often there is a liveliness of swift action seized at some dramatic moment of gaiety or comedy. Among



THE LANDLORD'S STORY

By Frank Moss Bennett

By courtesy of the Mitchell Galleries

the best of these pictures are those of the rare Albanian artist, P. Joanovitch, whose groups of his brilliantly dressed fellow countrymen, often shown in cavernous inns against backgrounds of semi-barbaric richness, are among the favourite and most sought after pieces.

Many of these works, of course, belong to the second part of the XIXth century when the artists took it for granted that their painting could have what is now called "literary" content. Such famous exponents as Edgar Bundy or the other R.A.s of the time have left us a great legacy of these anecdotal pictures. It is interesting, too, that some of the artists who still work in this vein or one closely akin to it today are elderly men who still remain faithful to the aesthetic of their youth. There is, for instance, Frank Moss Bennett. He was born in 1874, was recognised early as an artist of promise and given a Royal Academy Travelling Studentship, and for many years exhibited regularly at the Academy itself and in such Continental exhibitions of standing as the Paris Salon. Seventy-six years old, Frank Bennett is still painting at his studio in Devonshire. "A Good Story," showing at the Mitchell Galleries, is dated 1949, and it demonstrates that the hand has lost none of its cunning. Mine host entertains his mixed group of customers in the old oak-beamed oak-furnished room. This is typical in its realism and absence of formal

[Continued on page 53]



THE TELEGRAM

By Charles Spencelayh

By courtesy of the Lotinga Galleries

COLLECTORS' PROBLEMS

Enquiries must contain the fullest information and be accompanied, when possible, by a drawing or photograph.

MINIATURES

H.T. (Manchester). For the beginner about to collect miniatures the following books, mostly out of print, can easily be obtained second-hand; copies of each should be sought so as to see the various points of view—tastes differ considerably.

Chats on Old Miniatures, by J. J. Foster (Benms and also Fisher Unwin); *Miniatures*, by Cyril Davenport (Methuen); *The Miniature Collector*, by G. C. Williamson (Jenkins); and by the same author *How to Identify Portrait Miniatures* (Bell), and *Portrait Miniatures* (Bell). For foreign miniatures a useful book is *Miniatures and Silhouettes*, by Max von Boehn (Dent); in the near future a work is due to be published by Pitmans written especially for the beginner, collector and artist, by Raymond Lister.

SIDE TABLE IN JACARANDA WOOD

S. & K. (Belfast). The side table of which you enclose a photograph is not of French origin, but more possibly Spanish or Brazilian. The piece bears a strong resemblance to much Brazilian furniture which we have seen, made in Brazilian jacaranda wood. The date of the table, with its foliate-clad scroll legs, serpentine top and frieze and cresting pierced with acanthus foliage, may be mid-XVIIIth century, but it is not possible to tell from a photograph if it may not be a XIXth century copy.

VAN DER NEER

A.L. (Lowestoft). Egdon Hendrik van der Neer was the son of Aert van der Neer, born at Amsterdam in 1634. He died at Dusseldorf in 1703. He studied under his father and in 1687 was appointed Court Painter to Charles II of Spain. He was the father of Aert van der Neer the Younger, and of the sculptor Jac. van der Neer.

ORIENTAL EMBROIDERIES DEPICTING THE DEATH OF BUDDHA

W.I.C. (Los Angeles). (1) Both pictures have Japanese mounts. The main inscription on the roller end of the death scene reads: "Asakusa, Chôfu Street, Namino-sei," probably the trade-name and address of the mounter. The other inscription begins "Dedicated," which is followed by a street-name, barely legible.

(2) It is assumed that by "hangings" you mean embroideries (as the pencil note on the back of the photograph suggests), in which case it is likely that they are Chinese work; though the style of the Death Scene, as far as can be seen from the small-scale photograph, looks sufficiently like a latter-day production of the Japanese Buddhist tradition of painting. Without seeing the originals, or larger reproductions, this question cannot be decided. Here the attribution to the Pekin palace means nothing, of course, without further endorsement; nor are the Japanese mounts evidence, since Chinese pictures are regularly remounted in Japan, and are often put on Japanese mounts by dealers. The room in which the Death Scene is shown hanging includes Japanese objects (the wall screen and the ceiling), along with things in Chinese style.

(3) The kodachrome transparency is too small for the image to be identified. It is probably either a Bodhivastvas or Kwanyin (Kwannon).

(4) The dates of the pictures can hardly be estimated from the photographs, but if they are embroideries I think they are likely to be of the XVIIIth or XIXth century, probably the latter.

If better photographs are sent it may be possible to settle the doubtful points raised above.

STATUETTE

L.B. (Bristol). The standing cup of which photographs have been submitted appears to be an original work of mid-XIXth century date made in the style of South German goldsmiths' work of the latter part of the XVIth century. It is quite possible that the artist who made it had before him an engraving of the shell cup illustrated by Plon in his book on Benvenuto Cellini. The cup illustrated by Plon is, however, no longer regarded as being the work of Cellini. The oeuvre of this artist has now been reduced to a small number of articles, all of which are illustrated and described in the Phaidon edition of the *Autobiography of Benvenuto Cellini*, edited by J. Pope-Hennessy, 1949.

From the description of the object given by the enquirer, I

should think the cup is made of some base metal, such as Britannia metal, which has been silver plated by the electro-plating process. Very similar cups can be seen in the illustrations to the catalogue of the Great Exhibition in London of 1851 (*The Art Journal*, 1851, pages 112, 113, etc.). As the cup is made of base metal, it is likely that it is one of a number that were marketed commercially; those shown at the exhibition were on the other hand of precious metal and were unique objects.

Reference is made to "slight traces of the artist's file." By the 1850's it was possible to produce a very clean casting which required little or no finishing, but it is not impossible that such an object may have been touched a little by hand. I should have thought that the cup was a reflection of the taste of the Great Exhibition and was made in England; if, however, the enquirer is correct in thinking that it was brought from Italy, then it must have been quite new at the time.

CLOCKS by Peter Garron and Richard Roughsedge

W.H. (Southport). Clock by Peter Garron, or Garon. The date of this is probably late XVIIth century. Garon was admitted to the Clockmakers' Company in 1694, and is recognised as a fine maker. The third edition of Britten's *Old Clocks and Watches* has an illustration of a Garon watch (p. 225), and a longcase clock (p. 514). His bankruptcy is noticed in the *London Gazette* for October 31st, 1706.

The longcase clock by Richard Roughsedge, of Twickenham, is of later date. Britten records a watch by this maker, but little else is known of him.

HERALDRY

B.W.R. (Hessle). The coat-of-arms cannot be found in any British Armorial. The nearest coat anything like that on the dexter is the family of Claus, and also the family of Seyliard, sometimes written Suliard or Sylyard, who bore: Azure, a chief ermine, as compared with your; Azure, a chief indented ermine. Neither can the sinister coat be found. The nearest to it is: Ermine, a fret azure, on a chief engrailed gules, three fleurs-de-lis, or—which is borne by the family of Mortlock and granted in 1810; this differs from the coat submitted, which has a gold chief, not gules, and must therefore be ruled out. Possibly the engraver has tricked the arms incorrectly, the tinctures may be the wrong way round. For example, the Nevilles of Reresby bore: Ermine, a chief indented azure, comparing with your; Azure, a chief indented ermine. If it is foreign, we regret we have not the facilities for tracking down the coat.

REMOVAL OF HOT MARK ON PAPIER-MACHE TRAY

Some weeks ago a hot coffee pot was left on a tray without a mat under it. When the pot was removed the black papier-mâché background had turned completely white. I dabbed the injured spot with white vinegar and succeeded in removing the white substance but there is still a scorched effect left. Can anything be done about it?

The tray is black with a beautiful design of flowers in pink, green and gold. Fortunately the colours have hardly been damaged at all. In all other respects the tray is perfect. Perhaps some of your readers could advise me how to remove the marks.

F. M. BEVAN,
99 Bradbury Road,
Olton, Birmingham, 27.

GLASS VASES WITH OVERLAY WORK

S.M.D. (Withington). The vases about which you write are evidently Bohemian, and probably mid-XIXth century in date. From your description, one pair dark ruby glass, the other dark green, surmounted by a layer of white porcelain, with cut-out work allowing the coloured glass to shine through, and with a gold leaf design, they have what is called "over-lay" work, that is, a layer of glass of different colour to the body. Until recently, these were not of any considerable worth, but within recent years there has been an increasing number of collectors, particularly in America.

• • •

ABERDEEN BINDINGS

Readers are referred to page 19, January issue, and they are asked to note that the illustrations of Figs. III and IV unfortunately became transposed in the printing.

SALE ROOM NOTES & PRICES

BY BRICOLEUR

PICTURES. Some important works were sold at Christie's pre-Christmas sale. Major-General Sir Allan Adair sent three panels from an altarpiece, once in a chapel in Tuscany and later in the collection of Cardinal Fesch, by Taddeo di Bartolo. These were painted with the Madonna and Child and saints, and were contained in a Gothic gilt frame; 2,700 gns. were bid for these, and 800 gns. for a portrait of a young man with his wife by Otto van Veen. The sitters in this were said to be Sir P. P. Rubens and Isabella Brandt. In the same collection was a Titian portrait of a man in brown dress, 200 gns., a Bellini panel, a religious allegory, also from Cardinal Fesch's collection, 200 gns., and a Neri di Bicci enthroned Madonna and Child, 23½ in. by 17 in., 200 gns.

Some pictures sent for sale by Sir Kenneth Clark included "The Adoration of the Shepherds" by Feti, 160 gns.; a painting of a long-haired terrier by Gainsborough, 22 in. by 25½ in., 65 gns.; "Shipping in a Storm," by H. Robert, 100 gns., and an Eric Gill panel, "The Dead Bird," 12 in. by 10½ in., 8 gns.

A portrait of the Comtesse de Neubourg and her daughter by J. M. Nattier, signed and dated 1749, 58 in. by 44 in., made 1,450 gns. Another Nattier portrait of a young man, with powdered hair and gold embroidered coat, 140 gns. The Viscountess d'Abernon sent a Madonna and Child panel by Alegretto Nuzi, 61 in. by 29 in., for which 250 gns. were bid. A flower picture by Jan Brueghel, with a vase in a niche with butterflies and caterpillars, 23 in. by 19 in., 340 gns.; and a flower picture by J. Baptiste, 43 in. by 34 in., 860 gns. A small picture by Francesco Guardi, a view on the Giudecca, 5 in. by 8 in., 320 gns.

Another important picture, "The Resurrection," by Il Tintoretto, painted for the da Mula family in about 1570, made 1,400 gns. This unframed canvas measured 75 in. by 57½ in. A Westphalian School panel, "The Scourging of Christ," 22 in. by 16 in., made 250 gns. A family group by Nicolaus Maes, 42 in. by 42 in., which had been exhibited at the San Francisco Museum in 1938, made 140 gns. "A Concert Party," by W. C. Duyster, signed on a panel, 11 in. by 8½ in., 300 gns.; this had twice been exhibited in Amsterdam. "The Departure of a Hawking Party," by Wouwerman, 32 in. by 40½ in., exhibited at the "Horse in Art" Exhibition, Indianapolis, 1942, made 240 gns. A Zoffany portrait of the Earl and Countess of Derby with their son and chaplain, 39 in. by 49 in., made 700 gns.

In an earlier sale a Hans Holbein bust portrait of a gentleman, sold with the certificate of Dr. Tancred Borenius, 7½ in. by 6½ in., made 400 gns., and a George Romney portrait of Mrs. Bonar and child, 59 in. by 47½ in., 180 gns. A portrait of a lady in a blue dress, by F. Cotes, R.A., made 420 gns., and a portrait of a man by F. Wheatley, R.A., 220 gns.

Two small pictures by a living artist made good prices: "The Old Dealer" and "The Last Night of Hanuka," by Charles Spencelayh, brought 560 gns. and 420 gns. respectively.

SILVER. At a recent sale at Christie's four George III square cushion-shaped entrée dishes, maker's mark W.H., perhaps William Holmes, 1769, engraved with coats-of-arms at a later date, 96 oz., made £150. A large plain circular salver engraved with armorials and a wreath of flowers, by J. Crouch and T. Hannam, 1766, 103 oz. 13 dwt., £125; and a pair of George II sauce-boats decorated with satyrs' masks and festoons of flowers, by Isaac Duke, 1747, with a pair of sauce ladles, 55 oz. 5 dwt., £110. A pair of two-handled circular sauce-boats by Paul Storr, 1827, with two Victorian ladles, 118 oz. 17 dwt., £90. A pair of George III circular soup tureens, 1816, chased with lions' masks and infant bacchanals, weighing 376 oz. 8 dwt., £300. A George I oblong dish chased with leaves and shells and engraved with coats-of-arms, by John Chartier, 1720, 90 oz., made a pound an ounce.

A French silver-gilt dessert-service, by T. D. Pinchon, of Paris, circa 1840, 195 oz. 15 dwt., £125. A Victorian pear-shaped teapot, coffee pot, tea-kettle, cream jug, and basin, chased with vertical panels of strapwork, gross weight 170 oz. 7 dwt., £115. Twelve salt-cellars formed as tritons supporting nautilus shells, 1855, 219 oz. 18 dwt., made £130, and four large sauce-boats formed as shells supported by dolphins, on rockwork bases and chased with shells and scrolls, by Robert Garrard, 1819 and 1820, 244 oz., £195. Four shaped oblong entrée dishes of 1835, 145 oz. 18 dwt., made £62. A Victorian shell and rosette pattern table service weighing 357 oz. 18 dwt., brought £165; and another weighing

710 oz. 15 dwt., £290. Ninety-two table knives with shell and rosette pattern handles made £80.

A pair of shell-shaped sauce-boats of 1741, probably by Richard Bayler, 31 oz. 3 dwt., brought £75; a George II circular salver engraved with a coat-of-arms in a baroque cartouche, by Philip Kinnersley, Dublin, 1738, 43 oz. 5 dwt., £62; and another circular salver by Henry Morris, 1749, engraved in similar style, 86 oz. 10 dwt., £56. Four plain octagonal second course dishes by John Wakelin and William Taylor, 1787, engraved with coats-of-arms, 97 oz. 17 dwt., £150, and a Paul Storr vase-shaped cup and cover with a racehorse finial, 1816, 120 oz., £55.

Collectors' pieces in another sale included a George II spherical teapot by Edward Pocock, 1728, 11 oz. 16 dwt., £185; four plain Irish oblong entrée dishes and covers by Gustavus Byrne of Dublin, 1812, 251 oz. 5 dwt., £180; and a Queen Anne large tankard and cover, of Irish make, 1708, 41 oz. 5 dwt., £125. A late XVIIIth century oval épergne with six branches, 1778, 90 oz., £125. Four table candlesticks, 10½ in. high, on square stepped bases, by T. Hannam and R. Mills, 1764, 100 oz. 13 dwt., £110; and another set of four candlesticks by the same makers, 1765 and 1767, 103 oz. 8 dwt., £88. An Irish plain circular bowl with spreading sides and everted lip, engraved with a crest, by John Hamilton of Dublin, 11 oz. 15 dwt., £60. An Irish shell and hour-glass pattern table service, 1821, weighing 177 oz. 5 dwt., made £50. A pair of two-light candelabra, 18 in. high, by Matthew Boulton of Birmingham, 1788, brought £210; and a cube tea-caddy engraved with Chinese characters, by Augustus Lesage, 1768, with another of cylindrical form circa 1770, by Parker and Wakelin, £60.

At the Motcomb Galleries a silver-gilt rat-tail pattern part canteen, 163 oz. gross, made £120, and a pair of George II baluster column candlesticks, 1759, 38 oz., £40.

PORCELAIN. Sotheby's held an important sale of English and Continental porcelain during December, many pieces coming from the collection of Sir Harold Farquhar. The most important lot was an extremely rare pair of Chelsea figures of swans, 5 in. and 4½ in. measurement, and with raised anchor marks. Unlike most raised anchor birds, these appear to have been modelled not after George Edward's *Natural History of Uncommon Birds*, but from Meissen originals. A similar pair were exhibited at the Chelsea Town Hall in 1924, and are illustrated in *The Cheyne Book*, pl. 13, No. 280; £4,400 was bid. Two Bow figures of Harlequins were also inspired by Meissen prototypes. One, with the anchor and dagger mark, was in brilliant state, and measured 5½ in. For this £1,700 was paid and for the other, with the same mark in red and an inch taller, £1,200. Both were from Kandler models and are hitherto unrecorded. Another model, from the Chelsea factory, red anchor mark, was the well-known "Nurse and Child," of which mention is frequently made in the 1755 catalogue. This was taken from the model attributed to Berteley de Blenod, "La Nourrice," and depicts the nurse in white cap, jacket and apron, and with pink skirt, the child in swaddling clothes. £1,300 was paid for this figure, which measured 7½ in.

A pair of Bow figures of Blackamoors, another pair of which is illustrated by Frank Hurlbutt in *Bow Porcelain*, pl. 34, made £100. These measured 6½ in. and 7½ in., the girl in a long white coat and flowered skirt and the boy in puce breeches, scarlet skirt and yellow and white turban. A pair of Bow candlestick groups, both with fable subjects and with red anchor and dagger marks and blue sword of the City of London, made £130. Fable subjects are better known in Chelsea but are rare in Bow. A Chelsea fable dish, painted with various scenes and scattered sprays of flowers, red anchor mark, 17 in., £98, and a Chelsea gold anchor sucrier and cover painted after Boucher, 5½ in., £140. A Chelsea bodkin holder modelled as a cauliflower head and with gilt-metal mounts, 5 in., £50; and a Chelsea etui of slender cylindrical form, modelled as a sheaf of corn encrusted with forget-me-nots and the base modelled as a pair of partridges, 4½ in., similar to one illustrated by Bryant in *Chelsea Porcelain Toys*, pl. 51, No. 3, £55. A Chelsea partridge tureen modelled as a bird seated on its nest, in natural colours, 5½ in., red anchor mark and marked No. 23, £80. A set of four Chelsea red anchor vases symbolic of the seasons, inspired by Meissen originals, each painted with attributes of the year, 12½ in., £100. Some English pottery included a rare Ralph Wood bust of Handel, 9 in. high, and impressed *Ra. Wood, Burslem* 80, which brought £50, and a silver resist lustre jug, decorated with duck shooting scenes in blue, 5 in., £62.

Of the Continental pieces the most outstanding was a pair of Meissen figures of a cock and hen, modelled by Kandler, painted in natural colours, 9½ in. and 8½ in. high, bringing £1,600. A pair

of Meissen ormolu-mounted baluster vases, painted with mixed flowers and panels of farmyard and wild birds, 11½ in., £300; and a pair of Kandler figures of a fisher boy and girl, on ormolu three-branch candlestick bases, 16 in. high, £270. A Meissen Kandler figure of a vendangeur, holding grapes and a basket, crossed swords mark, 7½ in., £78; and a Meissen casket painted with ladies and gallants, 4 in. wide, £150. A rare Meissen figure of a kneeling Turk, 6 in. high, crossed swords mark, £32.

A Copenhagen group of a Sultan wearing a puce fur-lined cloak and with a negro slave at his side, 7½ in., made £35; a pair of Proskau faience partridge tureens, marked P in blue and manganese, 5 in., £70; a Berlin partridge tureen, in natural colours, 6 in., £36; and a Nymphenburg small figure of a Putto, by F. A. Bustelli, 4 in. high, £55. A pair of Frankenthal salts with a boy and girl seated on the brims of two yellow baskets, with Carl Theodor marks in blue, 4½ in., £20, a pair of Ludwigsburg tureens, covers and stands, modelled with figures symbolic of the seasons with usual attributes, 11½ in., £82; and a pair of Weesp double salts with entwined snake handles and painted with flowers, crossed swords and dots mark in blue, 7½ in., £80.

At Christie's a rare pair of Chelsea red anchor period figures of a Monk and Nun, both represented seated on chests, one inscribed *Tota fide* and the other *Servi Mariæ*, about 5½ in. high, made 1,100 gns.

PAPERWEIGHTS. At Sotheby's a Baccarat weight, signed "B" and dated 1848, with the cane arranged in silhouettes of a swan, a goat, a stag and floral designs, 3 in., made £130; another flower paperweight with a rare subject of a crown imperial with three pendant orange bell-shaped flowers and green leaves, the same size, £110; and a Baccarat dated weight, with gaily coloured florettes and animals, 3½ in., £180. A St. Louis weight, with rows of green, white, blue and red florettes, centring on dancing figures, 3 in., £115; and another dated Baccarat weight, with a coloured flower, £50. Two extremely rare examples brought exceptionally high prices. A St. Louis weight with a green grass snake with darker green markings and bright red eyes and nostrils, lying coiled on a ground of laticinio twists, 3½ in., £230; and a Clichy overlay weight, with an opaque-white basket of flowers and turquoise-blue overlay, 3 in., £350. The more ordinary types, such as a Baccarat faceted mushroom weight with a central bouquet of flowers, 3½ in., £29, and a Clichy weight with concentric circles of regularly disposed florettes, 2½ in., £17, were bringing bids between £15 and £50.

SHIP MODELS. A small collection of French prisoner-of-war ship-models was sold at Sotheby's. A small bone model, 12 in. long, of a three-decker man-o'-war, with rigging and furled sails, in a glazed case, £26. Another, a little larger, of similar sort but with miniature bronze cannons and lifeboats slung to port and starboard, £40. An 11 in. model of a two-decker man-o'-war, on a straw-work base, £16. A bone model of a frigate, flying the British and French flags and with carved poop and figurehead, 20 in. long, £34. A 24 in. model warship, with bronze cannons protruding from the portholes, with the rigging black and masts, spars and hull in bone, £58. A very large bone model, 6 ft. 4 in. long and 5 ft. high, of a two-decker man-o'-war, square rigged on the masts, with bronze cannons and carved figurehead, £105.

RUGS. As a result of the increasing cost of wool, the value of carpets and rugs is rising. At Christie's two large English tufted carpets woven in Savonnerie style, 30 ft. by 20 ft. 10 in. and 34 ft. by 21 ft. 4 in., made 200 gns. each. A Kirman carpet, with a floral pattern on blue and red grounds, 14 ft. 9 in. by 9 ft. 8 in., 115 gns.; a Herat carpet, with flowers on red and blue, 13 ft. 3 in. by 7 ft. 8 in., 100 gns.; and a large Persian carpet, 21 ft. 10 in. by 16 ft. 9 in., with a central medallion and scrolling stem design on a pale blue ground, 270 gns. A Turkey carpet, with a typical pattern on a gold ground, 14 ft. 4 in. by 12 ft. 5 in., 70 gns.; another, 13 ft. by 11 ft., 82 gns.; and another, 15 ft. 10 in. by 12 ft., 85 gns. A Chinese carpet, with floral stems on a gold ground, 17 ft. 9 in. by 14 ft. 8 in., 125 gns. In another sale a Persian carpet, 13 ft. 6 in. by 10 ft. 10 in., with flowers on red and white grounds, made 400 gns.; a Persian silk rug, 6 ft. 3 in. by 4 ft. 9 in., 110 gns.; and a Persian silk prayer rug, 9 ft. 1 in. by 6 ft. 7 in., 75 gns.

At Robinson and Foster's an English floral needlework carpet, 8 ft. by 7 ft., made £152 5s.

MUSICAL INSTRUMENTS. The following were sold at Sotheby's in December: An Italian violin, labelled Francesco

Ruger, 1693, with bow and contained in a morocco case, £48. A modern German virginals by Hermann Seyffarth of Leipzig, 1897, with four-octave keyboard, in a *vernis martin* painted case, of irregular triangular shape, £50. A harmonica piano by Chappells of New Bond Street, with a three-octave keyboard and glass rods in place of strings, 23 in. square, £7. The patent for these glass-rod "conductors' pianos" was taken out in the early 1830's.

MISCELLANEOUS. A marble relief of St. John the Baptist, ascribed to Donatello, was sold at Sotheby's. This came from the Strawberry Hill collection (sold May 21st, 1842) and had been presented to Horace Walpole by Sir Horace Mann. Measuring 21½ in. high by 11 in. wide, it brought £420. A Della Robbia roundel of the Virgin, 26 in. diam., from the XVIth century, made £58. The Virgin was in a kneeling attitude adoring the Child.

Some years ago a frieze of painted cloth was discovered behind the wainscoting of an old house in Suffolk. These English "stained cloths" were sometimes used as an alternative to tapestry; the Suffolk examples dated from the XVIIth century. The four panels, measuring more than 20 ft. long, brought £50. An Alsatian XVIth century carved walnut group of the Nativity, under a thatched pent roof, 23 in. high, made £36.

At Christie's a pair of Italian XVIth century bronze figures of Tritons riding tortoises, about 6 in. high, School of Nicolo Rocca tagliata, made 155 gns.; and another XVIth century Italian bronze of Silenus and the infant Bacchus, 15½ in. high, 82 gns. Twenty-three early XVth century school of Embriacchi bone casket mounts, similar to some in the Victoria and Albert Museum, made 22 gns. In the same sale a set of eight Chinese pottery figures of the Immortals, about 15 in. high, Ming dynasty, 460 gns. A Chinese XVIIIth century pale green jade bowl, 7½ in. wide, 98 gns.; and a Ch'ien Lung green jade seal box, 5 in. high, 140 gns.

COUNTRY SALE. Some high prices were obtained by Stanford, Broom & Stanford at Flixton Hall, Bungay, Suffolk, at a sale ordered by Maj.-Gen. Sir Allan Adair. A pair of George III mahogany serpentine-fronted commodes of four drawers, about 38 in. wide, made £700; and a mid-XVIIIth century mahogany kneehole writing-table, 4 ft. wide, £320. A Chippendale mahogany tallboy, with nine drawers and a brushing-slide, 3 ft. 6 in. wide, £100; and another with eight drawers, £80. A pair of Sheraton satinwood and mahogany corner cupboards, 2 ft. wide, made £95; and a late XVIIIth century serpentine-fronted commode, with doors inlaid with ovals, 3 ft. 9 in. wide, £90. A pair of attractive Hepplewhite mahogany elbow chairs, with French type cabriole legs, brought £80. Among the clocks were two in French-style cases by the English early XIXth century maker, Vulliamy, who included the Prince Regent amongst his patrons. One in a Bouille ormolu-mounted case made £32 10s., and the other in a white marble Temple case, of Louis XVI style, 20 in. high, £150.

THE SOCIETY OF PEWTER COLLECTORS held their Annual General Meeting at Grosvenor House Hotel, Park Lane, London, on Saturday, January 13th, 1951.

Dr. H. G. Butterfield became the new President, Air Chief Marshal Sir Frederick Bowhill the Vice-President, and one new member, Mr. G. R. Hands, of Roehampton, was elected and welcomed.

The Society has sustained a great loss in the passing of Lt.-Col. Herbert French, C.V.O., C.B.E., M.D., F.R.C.P., a member of the Society since 1926. Mr. James C. Fenton, the President for the past two years, was heartily thanked for his untiring work and interest. Twenty-nine members and ladies attended the dinner after the meeting.

The Hon. Secretary of the Society is Mr. Cyril C. Minchin, Norcot Farm, Reading, Berks.

LIVERPOOL POTTERIES

Mr. E. S. Price, of Hillview Mansions, West Kirby, Cheshire, to complete enquiries into the history of the Liverpool potteries, seeks the whereabouts of several extant pieces that may be known to APOLLO readers, viz.:—Delft bowl, inscribed with the names of John Knight and Mary Kirk, dated 1773. China mug, height 3½ in., black printed with rural scene, dated 1768. Cream ware coffee pot, red printed with "Tea Party" and shepherd and shepherdess, inscribed R.H. 1767. And any other dated Liverpool wares of any kind. He has examined a very large number of Liverpool dated wares that are key pieces, but wishes to make this difficult classification of Liverpool wares into individual potteries as complete as possible.